THE UNIVERSITY
OF ILLINOIS
LIBRARY

655.05
CAX
v.27[2]

The pages which are missing were removed because they were advertisements

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone; MUSEUM 6663-4. Telegrams: SEGDIRB (WESTCENT) LONDON.

¶ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.
¶ ADVERTISING RATES upon application.
¶ Alterations in current Advertisements must reach this Office not later than the 16th of each month, failing which the Advertisement will appear in the same form as in the last issue.

PREPAID TARIFF FOR SMALL ADVERTISEMENTS

Small Advertisements, together with remittance, should reach the Publishing Office not later than the 21st of each month.

BUSINESSES FOR DISPOSAL AND WANTED; PARTNERSHIPS; PREMISES TO LET, ETC.; SALES BY AUCTION OR TENDER; SALE, EXCHANGE & MISCELLANEOUS COLUMN; EMPLOYERS WANTING ASSISTANTS; APPRENTICESHIP; TRAVELLERS; ETC. — 1d. per word. Minimum 3/-.

ASSISTANTS WANTING SITUATIONS — ½d. per word. Minimum 1/6

INDEX TO CONTENTS

	PAGE
Action for Wrongful Dismissal	466
Business Man Looks at the World, A	419
Buying on Price	420
Central School of Arts and Crafts, The	421
Craftsman's Corner	425
Crisis in the London News Office, The	422
Foreign Paper for British Empire Exhibits	422
Future Peace in the Printing World	424
Greatest Printer of Japan, The	473
Leading Articles	447
Machine Gravure	430
More Notes on the Printing Exhibition	450
Printing Plant	449
Quads	470
Reviews	423
Scholarship for Binders, A	434
Secret of Salesmanship, The	448
Ship's Printer, A	436
Workers of the Exhibition	434
Young Compositor's Guide to Language Composition, The	442

All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

INDEX TO ADVERTISEMENTS

A	PAGE
"Alpha" Publishing Co., Ltd., The	477
Altrincham Rubber Co., The	476
Auto-Tickets, Ltd.	478
B	
Baker, S. J.	xvi.
Berry and Roberts	xviii.
Bingley, Thomas E.	459
Blackwell and Co. Ltd.	xvii.
Booth, Henry (Hull) Ltd.	449
Borne and Co., Ltd.	477
Boyce, Henry and Co.	x., 476
Brehmer Aug. (Successor)	xxv.
Broad, Tom	478
Brown, F. E., and Co., Ltd.	viii.
Burt, John and Wm. and Sons, Ltd.	471
Butler and Pearce	477
C	
Canadian - American Machinery Co., Ltd.	437
Canning, W. and Co., Ltd.	xvi.
Capper Pass and Son, Ltd.	xxviii.
Cash and Clare	476
Caslon, H. W. and Co., Ltd.	435
Caxton Machinery Company, Ltd.	xxiv.
Century Engraving Co., The	477
Chance and Bland, Ltd.	478
City Electrical Co.	478
Clarke, John T. and Sons, Ltd.	477
Claytons	477
Cohen, Charles & Son	477
Connolly, Francis J, Ltd.	Cover ii.
Cornelissen, L., and Son	477
Cross Paper Feeder Co., Ltd., The	432
D	
Dane and Co.	424
Day's Shading Mediums	459
Dickinson, John and Co., Ltd.	451
Direct Photo Engraving Co., Ltd.	476
Dyer, Ltd.	xviii.
E	
Electromotors, Ltd.	443
Empire Printing Ink Co., Ltd., The	xxiv.
Evans, Edwin W.	459
F	
Faulkner, C. W, and Co., Ltd.	476
Feltham, Hubert	476
Ferguson, J. W. and Co.	viii.
Fisher, Clark and Co. Ltd.	vi.
Fordham and Co., Ltd.	ix., xxxi.
Forrest Printing Ink Co., Ltd., The	x.
Fosh and Cross	xii.
Friedheim, Oscar, Ltd.	441
Fry's Metal Foundry	445
G	
Garratt and Atkinson	478
Glasgow Numerical Ticket & Check Book Printing Co., Ltd., The	475
Greig, John and Sons	v.
H	
Hallett and Son	xxi.
Harland, M. and Son	461
Harley Bros., Ltd.	478
Harrild and Sons, Ltd.	446
Hodgson, Jas. and Sons	vii.
Horsell, Frank, and Co., Ltd.	xxix.
Hurner, R., Ltd.	449
I	
Intertype, Ltd.	Cover iii.
Irish Printer, The	xii.
J	
Johnson, K. and Sons	455
Johnstone and Cumbers	475
Jones, Samuel and Co., Ltd.	455
Joyce and Co.	xxvii.
Jubbs Metals	vii.
K	
Kendell, T. and Sons	xxiii.
Kidd, John and Co., Ltd.	vii, xxii.
Kitcat, G. &. J., Ltd.	xi.
Kodak Ltd.	xii.
L	
Langley and Sons, Ltd.	xx.
Lanston Monotype Corporation, Ltd.	xxi, 431
Lawrence, P., Printing Machinery Co., Ltd.	xxx.
Light, William J. and Co., Ltd.	iv.
Linotype and Machinery, Ltd.	429
London and Provincial Repro. Co. Ltd.	xi.
Lorilleux and Bolton, Ltd.	xxvi.
Lovett and Co.	476
Lowe and Carr	476
M	
Maddin, G. H. and Co., Ltd.	476
Manchester Envelope Co., The	xxix.
Mann, George and Co., Ltd.	Cover i.
Marshall Engraving Co., Ltd., The	477
Marshall, John T.	477
Masham and Phillips	476
McKenzie, W. and Co.	478
McKenzie, H. W.	xiii.
Millington & Sons, Ltd.	xvii.
Minton and Casey	476
Miscellaneous Advertisements	474
Monnery, W. G. and Co., Ltd.	477
Morgan, Chas. and Co., Ltd.	xxvi.
Morrison, J. L. Co., Ltd., The	xviii.
N	
National Paper and Pulp Co. (1920) Ltd.	443
Nickeloid Electrotype Co., Ltd., The	468
Normand Electrical Co., Ltd.	xxiii.
P	
Pamver Mach. Mfg. Co.	475
Parsons, Fletcher and Co., Ltd.	ii.
Pettys of Leeds	476
Pictorial Machinery Ltd.	ix.
Pillar, A. J.	xiv.
Pneumatic Rubber Stamp Co.	476
Pronk, Davis and Rusby, Ltd	xxxi.
Pullan, T. H. and Sons	478
R	
Richards, C.	475
Ritchie, M. C., Ltd.	452
Richardson Printing Ink Co. Ltd., The	viii.
Ruddock, Robert H.	xxviii.
S	
Shortt, C. W. and Co., Ltd.	xiv., xxxiv.
Shuck, MacLean & Co., Ltd.	xi., xx.
Slater and Palmer	xxxi.
Smith Bros. and Co.	477
Smith and Young	xxxii.
Smith, Siviter V. and Co., Ltd.	461
Smyth-Horne, Ltd.	iii.
Soldans, Ltd.	452
Spicers Ltd.	xvi.
Standard Engineering Co., Ltd.	xiii.
Stanleigh, E. W. H.	xxxi.
Stephenson, Blake and Co., Ltd.	Cover iv.
Swain, John and Son, Ltd.	xiii.
T	
Tait, Thomas and Sons, Ltd.	475
Taylor Bros.	457
Thompson, T. C. and Son	477
Thorburn, Bain and Co, Ltd	457
Thornton, Robert	xx.
Tollit and Harvey	476
Tuck, Raphael, and Sons, Ltd.	xiii.
Typary and Typon Co., Ltd.	439
U	
Usher and Co.	xv.
V	
Van Houten, F. R.	xxi.
Victory-Kidder Printing Machine Co. Ltd.	467
W	
Walker Bros.	i.
Wells and Co.	476
Whitfield, J. H., Ltd.	478
Wildt and Kray	478
Williamson, Alfred	xiv.
Williams, Lea and Co., Ltd.	xvi.
Windebank and Co., Ltd.	viii.
Winstone, B., and Sons, Ltd.	xix., 475
Y	
Yeates, C. S.	476
Z	
Zinco Collotype Co., The	477

GOUDY HANDTOOLED

10 Point
MEN GRADUATE
Students from many
states complete their

12 Point
INDEPENDENT
Remote little isles
given opportunity

14 Point
BURLESQUE
European light
opera with fine

18 Point
THE ATF!
Shortt & Co
supply this.

24 Point
HOCKEY
Ice skating

30 Point
RECIPE
Nymphs

36 Point
Ensure

42 Point
Herds

72 Point
Dial

60 Point
Sight

48 Point
Epoch

GOUDY HANDTOOLED ITALIC

72 Point
Bird

60 Point
Eight

48 Point
Judges

24 Point
GNOMES
Responded

30 Point
FROND
Naughty

36 Point
Norton

42 Point
Spirits

10 Point
HUNTING HORSE
Southern equestrians
display unusual skill

12 Point
SUBSCRIPTION
Notable magazine
increasing number

14 Point
MODERNIZE
Improved ways
of manufacture

18 Point
THE ATF!
Shortt & Co
supply this.

Sole Agents for The American Type Founders Company
C. W. SHORTT & CO. LTD,
8 FULWOOD PLACE, HIGH HOLBORN, LONDON, W.C.1.

A.T.F. 24-pt Rosa Border No. 10.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

CHA
v. 27 2

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

A Business Man Looks at the World

By THE EDITOR

I HAVE just read a remarkable book.* It is written by an American who has gradually introduced into his own business democratic control, as a development of co-partnership, so that his own direction of its affairs now requires the consent, in some cases, of the whole staff. He admits quite cheerfully that he has been frequently hampered or frustrated by his employes insisting upon views which he has known to be injurious to the firm. But his faith in democratic control of Big Business remains unshaken.

His main thesis is that the world is at the threshold of a new Industrial Revolution, and he certainly has some most interesting suggestions for the solution to the problems of Labour and Capital. In some ways this is as big a book as that of Henry Ford. Differing profoundly from Ford's contempt for democratic control, he regards him as the greatest pioneer of high wages and cheap prices. Mr. Filene believes that self-interest, as well as idealism, must compel all intelligent men in future to pay their workers as much as possible, and to sell at ever lower prices. Both results can, he believes, be achieved by eliminating waste in all its forms—whether through mismanagement or lack of organisation, or idleness or overwork. He disbelieves in Mr. Ford's autocratic methods of handling labour, and he sees industry organised, not in colossal factories producing whole articles, but in small scattered factories producing standardised parts.

The progress of such development depends chiefly upon the " business man " who faces fresh problems with a fresh mind, who is more interested in creating a better order of things than in defending the existing order, who realises that a private business is a public trust.

This is certain: the business man of the future will have to be a good deal more than a mere buyer and seller of goods, not only in the interests of the nation, but in his own. Both the idealistic reformer and the Socialist agitator are labouring under a common delusion that business is anti-social, and that, therefore, social reform demands the replacement of the present system of business by " something else " (generally very vague and abstract). It is true that to-day the business system of most nations is haphazard; it is not a system at all. To that extent it operates against social needs, not because of any inherent antipathy between business and reform, but simply because of the shortsightedness and incompetence of the business man.

A good deal of sentimental nonsense is talked about democratising industry. I believe that that must be done, and will be done, but not from vague humanitarian motives. It will have to be done scientifically, logically, efficiently. Better an honestly-run business on old lines than a business less efficiently run the moment " welfare " ideas are loosely and hastily introduced into it.

We must, as a people, get out of the habit of thinking of business purely as a profit-making enterprise. Efficient business is good social service. Goodwill is a bigger thing than good nature, and it is sound goodwill that industry needs, not spasmodic and sentimental gestures of good nature.

The business man must have social vision, otherwise all the social policies in the world will only hasten his appearance in the Bankruptcy Court. It is no contribution to human welfare to humanise industry if it is so incompetently done as to close down the industry. We have to realise that what is really good business is morality, and that a sound business ethic is also a sound financial proposition.

The Federation of Master Printers has, I believe, a committee studying the question of profit-sharing. When the report of that committee is presented, it would be a magnificent opportunity for a thoughtful well-arranged debate on the whole subject.

Probably no other trade offers better facilities than ours for adventure along lines which would lead to happy solutions of the Capital-Labour problem. It is true political considerations might prevent a full and frank expression of opinion on this particular part of the whole subject.

The out-and-out Labour leader would say he was out to destroy and not bolster-up the capitalist system, and he would rather proceed with his Socialist propaganda knowing that in time all things would work together for good for Labour.

There is a clear definite answer to this line of argument. It is this: Granted that by sheer force of numerical increase the power of Labour may ultimately become supreme; granted, as I certainly do, that Socialism is a phase through which society will eventually pass in order to reach the ideal state of society, is it not wise to keep the wheels of capitalism well oiled and running meanwhile? Surely it would be madness to dissipate an expected inheritance. No one will be foolish enough to repeat the old cry that labour is the only thing that counts. It does count, so does capital; but so does trade. And if by continual bickering, continual striving after the impossible, we dissipate the trade which employs both labour and capital, then neither will be much good to anybody. This is not sociology according to " Merrie England."

A man with a spade is a powerful combination, but society needs more than that. We are a complex entity. We are related and inter-related the wide world over. The perfected society will come by an evolution, not by explosion. And a better state of society than ours is now would not prevent its appearing. Labour men know that, or else their faith is small. It might be the best contribu-

*" THE WAY OUT," by Edward A. Filene, Routledge, 7/6 net.

602467

tion they could make to the ultimate result they hope for if they would give themselves heart and mind to making the best of their industry for their own generation.

Visualise all the creative business men of the printing world engaged in an enterprise of this character. The result must be economic stabilisation. When that is in process of being assured, when business enterprise and capital expenditure again seem worth while, we shall all be more ready to discuss and to determine the ways of permanently guaranteeing that peace. All will have a stake in the preservation of concord.

It is when peace seems to mean industrial paralysis and commercial stagnation, when employment is scarce and poverty widespread, that the ensuing discontent, growing by what it feeds on, eventually crystallises into a catastrophic crisis—and there is war.

The business man who sees his job in the right light, and is determined to apply himself to it, can be a powerful Ambassador of Peace. And he will find that all other things—comfort, prosperity and happiness—will be added unto him and to all associated with him in the most fascinating and service-giving game of all.

Buying on Price

By "PRICE-BUYER"

IN the March number of THE CAXTON MAGAZINE an interesting article, headed "What Does the Price Buyer Buy?" appeared, a perusal of which left one under the impression that he bought a "bad job" every time.

A reply appearing in the April edition endeavoured to explain that the article in question did not carry the point far enough, as no mention was made of the results to the printer when bad work was produced by him and delivered to the price-buyer. It went on to state that, in nine cases out of ten, the job was returned to be worked again or an allowance was obtained off the original price quoted, if circumstances did not allow of its return, contending that the printer who quoted prices below what were reasonable suffered in the long run, as "shoddy" work told its own tale at the expense of the printer.

The writer of the reply was surprised to find that no less a critic and authority on the printing craft than Mr. Frank H. Grace had taken up the cudgels against the practice of "price-buying," dealing with the objections thereto in an article in the May issue of Paper and Progress, the house organ of Messrs. Strong, Hanbury & Co., Ltd.

Mr. Grace says that the statement that many printers cut prices and then skimp the work is quite untrue. Surely this is contrary to what is actually admitted in the original article, as therein is stated:—

> "Whenever possible, the 'price' job is handled passably well instead of as well as it should have been done. . . . *The printer also managed to save on ink and paper, and so was able to turn out the work without loss.*"

The italics are mine and are to emphasise the admission made by the printer, *of departing from the buyer's specification.*

There is only one way to save on ink and paper, and that is by supplying an inferior quality or a light-weight paper and so cheapen the work. These methods I contend can hardly come under the heading of "honest business."

Whilst not wishing to make any sweeping or fallacious statements, I find it is not always the small printer who adopts such methods, but sometimes the firms of standing. Of course, when discovered, it is always admitted to be a mistake on the part of one of their employes (and with all due respect to Mr. Grace and the "firms of standing") and a mistake which often happens a second and even a third time, as I have found during my experience in dealing with firms of all standings.

Although confidently stated by Mr. Grace that large buyers of printing do not "shop" round their work, and that such "shopping" is getting scarcer and scarcer, I would like to ask why it is that many large concerns such as banking, insurance and railway corporations have since the war departed from the old method of "putting all the eggs in one basket" by giving their work to the one firm, now adopt the practice of inviting quotations from several firms (generally six to twelve) for practically every job required. Surely it will be generally admitted that such corporations are of the largest buyers of printing in the country, and it may interest all in the trade to know that the work is eagerly sought after. I have interviewed as many as twelve representatives *per day* (and from firms of standing) who were asking to be given opportunities to quote for such work.

It must be admitted that before placing work with new firms their plant is viewed to see that they are only asked to estimate for work they are in a position to *effectively* carry out.

The large buyers generally provide specifications and specimens which leave only one interpretation to the printer, and it is the firm who turns out the job in accordance with the specification that gets more orders and has constant work, and consequently builds up a reputation which he uses to get put on the list of other large concerns for similar work.

In these days of high printing costs, when every penny of expenditure has to be carefully considered, it is only natural that "shopping" should be done when printing is required and the job settled on price, *other things being equal.*

Knowing the printing trade and their various estimates, has my critic ever pondered over what happens to the job placed without a price first being obtained?

MESSRS. WM. SESSIONS, LTD., The Ebor Press, York, have just brought out a new edition of "The Estimator." This little book is so well known and highly appreciated that we can content ourselves with commending it to every printer who does not already possess a copy.

The Central School of Arts and Crafts

Exhibition of Students' Work

AN exhibition of students' work was held in June at the Central School of Arts and Crafts, Southampton Row, W.C.1. The high standard and the originality of the examples shown indicate that there must be abundant latent talent in this country awaiting suitable training. Industry, and particularly the printing crafts, require constant stimulation through the employment of designers who possess imagination which has been schooled on practical lines. The ordinary art school has done and is doing increasingly good work, and the nearer it approaches industry the greater is the value of its teaching. The Central School of Arts and Crafts occupies a unique position among art schools in that it was the first to be founded with the definite object of improving the art crafts. How far the object has been achieved can best be judged by a critical examination of the students' work. The influence of Mr. Burridge, the Principal, is evident in all that the school does, and in the definite policy which controls its progress.

In typography, the school follows on the admirable model of the Doves Press, with which the teacher, Mr. Mason, was associated. The setting of a plain straightforward page of solid matter and the proofing of it is made a serious task, and is not merely the preliminary to " display " setting. It is certainly refreshing to see the regular close spacing which makes a page of type look beautiful, and the sight makes us regret the prevailing tendency of machine composition to put too much white between the words. " Slow's Survey " and a broadside " East London " were both good, but we were not impressed by the double-crown auctioneer's bill. Announcements of this character must compel attention, and if the bill lacks this quality it is not a good one, even though the typography be faultless. " Lucien's Dream," printed in Greek with a translation by J. H. Mason, was an ambitious undertaking, and one of the best shown in this section.

Wood engraving thrives at Southampton Row, and it is a hopeful sign that so much excellent cutting is being done in a London school. The examples shown gave a good idea of the flexibility of this medium for book and catalogue illustration. Delicacy, grace, vigour, or the bizarre were all displayed through the remarkable qualities of wood, cut by the graver. It was noticeable that no pen drawings were shown—how unsatisfactory are line drawings by comparison with wood engravings! Among the proofs were some sympathetically treated landscapes by J. E. Robertson and R. Newyn. Mary Wright exhibited a large and vigorous study, " The Expulsion from Eden," which showed much originality in treatment, and also some catalogue illustrations of modern motor cars, cut in wood. The contrast was marked, and bore real testimony to the practical value of the teaching. Jephson showed an experiment in the Japanese manner—a colour print utilising the grain of the wood to form a texture. Undoubtedly wood engraving is the ideal medium for book illustration and for any decoration associated with type.

Edward Johnston's powerful influence continues to dominate the teaching of pen lettering, and all the examples were things of beauty. It would help the printing crafts if a little wider field were cultivated among the early manuscripts, and we commend the suggestion to the school.

We have only space left to mention the subject of poster design, which, however, is of real importance. The students of the school have for several years designed posters for the London County Council tramways, and these have been printed by London lithographers. In this way an excellent opportunity has been made for young designers to obtain practical experience, and the school has had the immense advantage of knowing that its work is a real part of London's life. The progress that has been made in the design of posters that are *real* posters is, in our view, of great value to the improvement of our hoardings.

A good poster may have a variety of qualities, but the average man wishes to see at once what the subject is about, and, if he is to see this at a distance, the design must be carefully massed and broken up by colour. The average man, too, desires to obtain further information about the subject if the poster is seen at a closer view. To attain this purpose the design must contain accurate detail, but treated broadly and with vigour. " Highgate " and " Southwark Bridge," both by O. Burridge, deserve comment, and the " Embankment," by H. K. Rooke.

Posters of the Zoo require different treatment, and these form a good opportunity for utilising studies. Mary Wright, the wood engraver, and Farleigh were both represented in this section.

The printer designer can learn many lessons at such an exhibition by studying the decoration of pottery and other articles not directly associated with his daily task. In good decoration the design shows itself to be a part of the form of the article, strengthening and accentuating its essential features. This does not apply to textiles, but the character of the design does bear a close relationship to the texture of the fabric. Design is inherent in all forms of printing—if we except time-tables and similar jobs—and the application of right principles will always help success to be attained.

Advertising Convention

REPRESENTATIVES of the Federation of Master Printers are taking part in the British Advertising Convention at Harrogate from July 4 to 8. A special session is being held on July 6 of special interest to printers. The following are reading papers: Mr. Alfred Langley, on " Letterpress Posters for All Advertisers "; Mr. George W. Jones, on " Form and Colour in Advertising "; Mr. David Greenhill, on " Photogravure and Newer Printing Processes to Aid the Advertiser "; Mr. W. Sessions, on " Dressing the Goods, Better Labels, etc. "; Mr. G. F. Storey, on " How to Improve the General Display of Goods—Cartons, Showcards, etc."; Mr. N. Hills Patterson, on " Calendars as an Advertising Medium."

The Crisis in the London News Offices

Settlement Reached

THE veiled and restrained notices of a crisis in the London newspaper printing offices which appeared in the press last month nothing like represented the gravity and importance of the situation. Things had reached a real crisis. Though little was said about it, there had been much thought and conferring, and had a settlement not been reached there certainly would have been a stoppage. The members of the Newspaper Proprietors' Association were quite unanimous.

The trouble arose in the packing departments. The chapels of this department of two important offices had set up the claim that, whenever a vacancy for one of the higher positions occurred, they should nominate from their own number the person who should fill it. This, of course, would prevent the employers bringing in from the outside any foreman or overseer, and restrict their choice to men already employed in a less responsible capacity.

That was the point at issue: whether London newspaper managements were in future to control their businesses and be allowed to select for highly-paid positions members of a particular union, whether employed in the same offices or not, or whether the chapels in certain offices were to assume control over the business by dictating as to whom positions were to be given, and under what circumstances of pay, etc., promotions and appointments were to be made.

These questions with all their implications were fully discussed, and a decision was reached that unless an undertaking were given by responsible parties that this attitude on the part of the chapels should cease, the proprietors were prepared to take the strongest possible steps to maintain the right of control over the staffs of the huge interest that they represent.

The workers' organisation more particularly concerned was the Paper Workers' Union, and on June 24, at the offices of the Newspaper Proprietors' Association, a conference, which lasted for several hours, took place between the Council of the Association and the London Branch Committee of this Union. With regard to the principle involved in the incidents that had brought about the conference, an agreement was reached that in future promotions or appointments in all offices to such positions as those of publishers, overseers, deputy-overseers, travellers, inspectors, and depot-men, shall in future be made by the managements.

Chapels will have the right to submit the names of any of their members who, in their opinion, possess special claims or qualifications for any such promotions, but the decision of the management will be final, and not necessarily limited to members of the chapel.

The Union gave an assurance that chapels will henceforth refrain from unconstitutional action, and that matters in dispute with any chapel will be referred to the trade union and the Association. The Union, on the one hand, and the Newspaper Proprietors' Association on the other, undertake that any decisions reached on any such reference under any of the provisions of the disputes clauses shall be loyally observed by both sides.

Foreign Paper for British Empire Exhibits

BRITISH manufacturers—even papermakers—received Certificates of Honour from the British Empire Exhibition on paper watermarked "Made in U.S.A." This fact loses none of its piquancy when it is added that the Roughway Paper Mills (Kent), with the kind permission of the Wembley authorities, last year constructed a dandy-roll (the expensive instrument making the watermark) bearing the Wembley Lion combined with the legend "British Empire Exhibition, 1924," and proceeded to produce various classes of paper bearing that watermark, samples of which were sent to Wembley for consideration. The paper was named "Wembley Bond."

Endeavours to get the powers there interested in any variety or quality of those specially watermarked papers, last year or this year, were unavailing. Conceive, however, the difference between the possession of a Certificate of Honour watermarked with the Lion combined with "British Empire Exhibition" and one proclaiming that it was "made in U.S.A."

After considerable discussion these certificates are being withdrawn, and fresh ones issued.

Sir Travers Clarke, chief administrator to the Exhibition, stated recently that the Exhibition authorities had made a close investigation into the circumstances in which certain Certificates of Honour of the Exhibition were printed on a foreign-made paper. The following letter from Messrs. Sanders, Phillips & Co., Ltd., the printers of the certificates, would make it clear that the use of a foreign paper was purely accidental, and was not sanctioned by the Exhibition authorities:—

"Sir,—I have to express the deep regret of my firm for the mistake by which paper of foreign manufacture was used for the printing of the Certificate of Honour of the British Empire Exhibition. We were aware, when submitting a tender for the work, that a condition of the contract was the use of British Empire products solely, and all the specimens of paper which were submitted with our tender were of British manufacture. The sample chosen by you was necessarily, therefore, of British manufacture. Through a mistake which we deeply regret, and into the cause of which we are making inquiry, a paper of foreign manufacture was used instead of the British paper selected. We shall be happy to reprint the certificate on British paper at our own expense, and also to make good to the British Empire Exhibition authorities the cost of withdrawing such certificates as have been already issued. I need not assure you that the use of the foreign paper was purely accidental,"

REVIEWS

*A Revolt Against Revolt**

The Year Book of the Design and Industries Association is always interesting. It is refreshing to have set out in a beautiful way the efforts which are being made to properly adapt means to ends in those departments of life in which we spend most of our waking hours, and to those things which make up the greater part of our common life. There is little that is new—nor should we expect it. It is the idea that is at work, and a sound and simple piece of furniture, or a really good piece of lettering which is being repeated, is all to the glory of this movement. Design in pictorial advertisement has its share in the illustrations of this beautifully printed book. There are advertisements reproduced here which exemplify perfect harmony between lettering and illustration, and there is, by the way, an illustration set forth as an example of legible lettering which might, we think, have well been omitted. It is a negation of the principle it is meant to illustrate.

The work done for the " Underground " is well represented, but surely it was possible to find other good work in the commercial field. Harold Curwen, R. B. Fishenden, Joseph Thorp, and others are on the Council, and these gentlemen might, we think, have suggested the inclusion of other types of poster work. Mr. Frank Pick is a genius; he also has great resources to draw upon, but we should like it to be known that there are many others who are successfully reaching out toward the ideal of this Association. There has been so much particularism in art in the past that we are very vigilant lest this excellent movement becomes too pedantic and narrow. We are a little suspicious, and would like to feel assured that the general principles of design as applied to the things dealt with in this volume stand for much more than the particular things themselves. We could all agree upon the principles, but we should most certainly differ on particular applications of them. And certainly the difference would be as acute in the matter of printing as anywhere. Printing will abjectly fail in its primary objective if it just appeals to high-brows. It may be a matter for sorrow that so many of us cannot rise to great heights. But then the man who is spending a lot of money on printing wants to speak to us. The need of to-day is the pervasive influencing of the community, not the encouragement of cults. " Fitness for purpose " is an excellent slogan. But confining ourselves to printing—what purpose?

Take some of these Underground posters. Is the purpose to persuade people to travel on these railways? Is it to brighten up the stations? Is it to stimulate the imagination of waiting passengers? We need to know before we can tell whether the poster fits its end. Or take the certificate reproduced on page 112 as an example of legible lettering well-arranged. We submit this example meets neither of these claims.

Let this be clear. We believe in the ideals of this Association; we think it has done excellent work; we think there is abundant scope for its influence, but we should be sorry to have it thought that in printing, which is what we are most concerned with, the influence of the basic principle of this Association is as small or as eclectic as the illustrations would suggest. There is splendid work being done on these lines which must be well known to the representatives of the printing trade who are on the Council of this Association, and it is not quite just to even allow an inference to be drawn which would be very unfair to a body of craftsmen as alert as any to make their art fit its true end.

*"Design in Modern Life and Industry". Published by Messrs. Ernest Benn, Ltd. 15/- net.

" Blocks for Printing"

The Federation of Master Process Engravers have done a very wise thing in issuing a very attractive book with the above title as part of their publicity scheme. The book, which is largely the work of Mr. Roy Hardy, is a guide to illustration and pictorial publicity. It not only makes its own appeal by the illustrations used, but has a lot of information which will be greatly appreciated. Though elementary in some respects, the more expert copy writer, layout or idea man will find much of interest in these pages. This issue is devoted entirely to the line process, but it is confidently anticipated that further editions dealing with halftone, colour, blocks for newspaper stock and so on may be issued later.

Rules for Compositors and Readers

The 27th edition of this little book with this title has just been published by Humphrey Milford, Amen House, E.C., price 2s. net. It is compiled by Mr. Horace Hart, Printer to the University of Oxford, primarily for use at the University Press. But all readers and compositors would do well to secure a copy. The book has to do with the spelling of English words, rules for setting them up, punctuation, special signs and symbols, examples of type; indeed, everything that will present difficulty to the compositor or readers is well covered. The English spellings have been revised by Sir James Murray and Dr. Henry Bradley, editors of the Oxford Dictionary.

To mark the election of Mr. Maurice Clowes to the presidency of the London Master Printers' Alliance, the leading periodical printers of London have presented him with a beautiful Queen Anne writing table in recognition of his valuable work as chairman of the Labour Committee of the Alliance.

Future Peace in the Printing World

(Contributed.)

IT is becoming abundantly clear that industrial peace must be striven for, and will not come of itself. How difficult has been the task of those who have been trying for the past six years to secure a *real* Peace on the Continent. By continuous effort only can the forces of goodwill reconcile all the conflicting interests which both consciously and unconsciously are constantly creating friction. The will may be there, but the way may not be so clear. It is therefore desirable to point to the good work which Joint Industrial Councils are doing, and to show how these can be strengthened.

One of the most successful is the Joint Industrial Council of the Printing and Allied Trades, which quite recently celebrated the fifth year of its existence by holding a convention at the Exhibition, when its work was reviewed, and remarkable utterances commending it were forthcoming from the leaders connected with practically all the important trade unions in the printing industry. Lord Riddell and Lord Burnham, General Bemrose, Mr. Howard Hazell, and other prominent employers also attended the gathering and expressed appreciation of the work of the Council.

It was shown that by the meeting together of representatives of employers and employes to discuss questions relating to health conditions in works, training of apprentices, the care of printers' war orphans, and in which the common interests of all concerned were involved, they were able to approach controversial topics in a more friendly atmosphere than if they only met to discuss questions likely to arouse acute differences of opinion. The working of the conciliation machinery of the Council was shown to have improved, and that many disputes were investigated at an early stage and dislocation of business prevented.

At present the Council deals with the general printing trade of the whole country and the daily and weekly newspapers of the provinces. The London Newspaper Proprietors' Association is not represented, although the unions with whom they have dealings are represented on the Council. It would seem a wise course if this great interest also became affiliated with an organisation which the provincial newspapers and general printing industry have proved to be so effective.

In this connection we venture to quote some words written by Mr. A. E. Holmes, Secretary to the Printing and Kindred Trades Federation :—

"I would like to mention that, months ago, Mr. A. E. Goodwin and myself, as joint secretaries of the Joint Industrial Council, took the opportunity of interviewing certain prominent members of the Newspaper Proprietors' Association with a view to inducing them to become members of the Council. Their reason for refusing to do so, I understand, has been partly because they feel nervous of being brought into any national dispute that may arise. I would like to assure them that questions relating to London would not necessarily be made national ones. We are particularly anxious to extend to the London newspaper proprietors the same machinery in the shape of the J.I.C. as has proved of such beneficial influence in the affairs of the printing industry during the past six years. I am positive in my own mind that if the Newspaper Proprietors' Association took advantage of the good offices of the J.I.C., this would have the effect of creating a steadying influence upon those who at the moment were disinclined to obey the administrative authority of their unions."

THE summer number supplement of the Morning Post has been engraved and printed throughout by photogravure by The Sun Engraving Co., Ltd. The work is a splendid advertisement for this process. Its artistic results are splendid, and are achieved without the use of art or imitation art paper.

MR. ARTHUR WIGLEY, of the Waverley Press, Woodhouse, and Mr. Robert D. Chorley, of Messrs. Chorley & Pickersgill, Ltd., have been elected president and vice-president respectively, and Mr. H. Wood, of Messrs. E. J. Arnold & Son, Ltd., hon. treasurer, of the Leeds and District Master Printers' Association.

BUY YOUR

Lithographic Varnishes

Direct from the Manufacturers

91/2, SHOE LANE,
LONDON - E.C.4
HOLBORN 1930.

3 EAST REGISTER
ST. - EDINBURGH
CENTRAL 1126.

DANE & CO.

Established 1853.

Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

THE ENVIRONMENT OF PRINTING! We who spend our lives in the production of Printing are frequently apt to overlook the important part environment plays *after* the printed word has reached its ultimate destination.

Starting at the beginning, let us review the whole situation in an impartial and broad-minded manner, and see if there are not a few avenues leading to progress which we pass by without appreciating their real significance.

To do this thoroughly, we should first (in imagination) enter the workroom on a cold and frosty morning or on a hot summer's day—particularly the workroom of the " rush " printer, who seldom has time to think of temperature, let alone seeing that it receives proper attention. And what do we find? A discontented staff starting their workday at a disadvantage, possibly half frozen or half melted, lacking suitable type, spacing material, and those many other incidentals which *should* be available in reasonable quantities. There are printers in various parts of the country who have installed time and labour saving equipment with the object of facilitating production, but who will not maintain in efficient manner their stock of material—a vital spot in all commercial undertakings. It is all very well to say that it is the inefficient workman mostly who complains of these conditions—he may be guilty of so doing—but whilst such difficulties have to be surmounted in the end, the time expended in so doing, the worry to the worker, and the general dissatisfaction at the results, absorb that energy and contentment of mind which should be devoted to better, quicker, more efficient production. This is one aspect of environment.

The work of the printer has to serve purposes with which practically no other trader has to contend. The products of the mill and the boot factory, the food specialist, the engineer, the toy maker, and most other trades retain their complete entity, whatever their final destination may be. But with Printing this is not entirely so. It is to-day universally acknowledged as the messenger for almost every trade, profession or calling, and is used in addition to or in place of the salesman and very frequently the goods themselves—at any rate until they have been bought and delivered.

To this extent Printing possesses an environment peculiar to no other commodity, because its environment is liable to variation according to the purpose for which it is to be used. For Printing to be really successful, the true craftsman should endeavour to place himself (mentally, of course) in the position of the individual for whom it is finally intended, and try to visualise what effect it would have. Will it attract the recipient, will it help him to form an opinion or make a decision in favour of the commodity to which it refers? Will it so convince him that a sale will be assured? And—will it be an asset to the printer's client as a money-maker? These are the main points at issue; and if one is able to appreciate them and translate them successfully into cold print, then the craftsmanship side will unquestionably receive its due meed of attention.

This is another aspect of environment.

Let us now take a short trip round some of the qualifications essential for success in advertising-printing.

I do not think I am going too far in saying that the majority of large businesses would consider it severely detrimental to their interests to drop advertising altogether. They not only rely upon this means of keeping their commodities well before the eye of the public, but also for creating, maintaining, and increasing sales—because it is universally conceded this is the fundamental business of advertising.

Just imagine, for instance, if all newspaper advertising were to cease! The price of the paper would go up enormously, and down would go the circulation. There would be a slump in the labour market of the newspaper and allied trades, and also in the trades which ceased to advertise. These latter also would have to increase prices on account of greatly decreased production, which would be a hardship indeed to many to whom such purchases were a real necessity.

The " good old days " were all very well; but is it not just possible that they were " good " compared with the days which preceded them rather than with the present day? Work to-day is no doubt more intensive, but it has advantages not enjoyed by some of our predecessors. Shorter hours, better pay, more healthy factories—and, despite the increase in population, a better chance through improved educational facilities to get on. To-day the average individual is able, notwithstanding the vast army of unemployed, to enjoy more privileges and luxuries than his forefathers—successful advertising helps to create more trade

and bring about this greater prosperity by causing money to circulate more freely.

What has been one of the chief obstacles to success for one of our current dailies? Lack of advertising support through lack of circulation in the right quarters! Environment again!

And so it is with the majority of firms manufacturing commercial products—there are *very few* large businesses that do not advertise in one way or another. There is, I believe, one fairly large store in the West End of London which does not advertise (or only to a very limited extent), and which relies mainly on scrupulously fair dealing and recommendation as its assets; but I am *not* prepared to accept this as an innuendo that its competitors are dishonest, or that they charge unduly for their wares. It is but an instance of "an exception to the rule."

No doubt, if advertising were entirely dropped, many small traders might do a little more business; but comparatively few people would buy more than bare necessities—primarily because the desire to buy was not encouraged, and secondly because as a result money would eventually become more scarce.

Just as the farmer follows a definite plan in the sowing of his seeds with a view to an ultimately successful harvest, so also must the merchant plan his campaigns if he expects to reap results through the medium of advertising. But just as the farmer's harvest may be affected by bad seeds, so also will the merchant be affected through faulty and misplaced advertisements and literature.

There is little doubt that honest, straightforward, simple advertisements—with perhaps just a touch of appeal to imagination and the emotions—make far better "salesmen" than the florid, exaggerated, word-painted style, full of practical impossibilities such as are to be found in some quack medicine and mail-order advertisements. What about the medicine that professes to *cure* most ills, or the wonderful bale of bedding for a few shillings? People are simply gulled into spending their money on such things by plausible language—one can feel particularly sorry for the medicine victim; because of the ills that the flesh is heir to, some folk get more than their share.

One peculiarity about such styles of advertisements is that they are seldom continuous for any length of time in the one publication; they tour the country through the various mediums that eventually reach all corners, particularly the lesser country towns and villages. Here environment and guile are foster brothers out to catch the innocent mind—and we are *all* liable to a touch of it occasionally!

Writing in a general sense, there are only two ways of advertising: one is to advertise in a better way than your competitors, so that the very abilities carry greater conviction; the other way is to adopt an entirely different plan. The real difference is more apparent in methods of application. For the beginner it will be infinitely safer and more profitable to depend upon difference in methods of application than to launch out into something that, though it is different from anything else known, lacks in force of appeal or conviction. It is wiser to follow along more conventional lines and do it well, with just that touch of personality which adds spice to the venture, than to risk all on something about which one knows very little indeed. Get a substantial backing first, then launch out in the light of experience, and you are likely to turn an experiment into an accomplished success.

I do not suggest you should copy your competitor's style when I say work on more conventional lines; by this I mean processes, customs, fashions if necessary, styles of type faces or hand lettering (at present these take the form of hand-tooled, shaded, or open styles, and the older French and Italian school). But your work should still remain distinctive. If a hundred men all more or less similarly garbed stood absolutely still in mass formation, it would be rather difficult to pick out a particular one just because he happened to wear a slightly different style of collar and tie. But if he alone waves his arm in the air, you locate him at once. Let your work have some attraction value that helps to lift it out from its surroundings in like manner. It will then stand out from among its environment.

Take direct mail advertising. Here the question of customer-environment is more easily catered for. (I am not referring to the mail-order business, which is in an entirely different category.)

Direct-mail advertising is another form of business enterprise, and may sometimes be used to advantage in place of, or in addition to, a traveller. One most essential detail necessary to the success of such a campaign is either a district directory or a fairly complete list of the names and addresses of potential customers. The nature of the goods for sale, and the class of individuals to whom the literature is to be sent, all should have a bearing on the nature and presentation of the subject—it will be their environment that counts, their capacity for absorbing the message sent to them, their requirements that should receive first consideration.

Take motor-cars, for instance. Direct-mail advertising may very well be used as an auxiliary to, or form part of, a general campaign. The manufacturer has one line of goods (possibly in various models), and he has at his command an excellent opportunity of appealing to the different classes of buyers—far more so than in an ordinary advertisement or general catalogue. Possibly he specialises in some particular make of car—then environment of buyer can be more readily appreciated. The coupé, light car, touring car, model de luxe, and motor lorry, each has a special appeal wherein colour printing can be made to materially help in the production of such work.

The mail-order business is quite different. Here we may have a commodity that is far more universal in its application or use, such as clothes, musical instruments, food, picture postcards, in the sale of which merchant and customer may never see each other, the business being conducted direct from factory, warehouse, or by the middleman (who may rent a small room); once a customer gets on their books, a system of direct-mail advertising may follow. These goods are not usually the most expensive of their kind, and consequently the environment of the purchasers can be fairly accurately gauged as regards copy-writing for advertisements and preparation of the printed postal matter.

But where the large retail shopkeeper has established a mail-order department in connection with his business (sometimes announced as for the bene-

fit of country customers, but obviously for the town ones as well), the possibility of personal contact with his customers in various stages of the social scale are apt to make him just a wee bit more careful in the preparation of his literature. It should, for safety's sake, take on an air of greater refinement, because the environment of customer is of a more variable nature. Better-class printing may not be appreciated much by some of his customers; but bad printing might be resented by the higher social element.

Should, however, the commodity be one that is likely to be bought by *any* member of the community, then environment does not count so much as the charm, taste, utility, or value of the goods offered; and it is here that press advertising is undoubtedly in the end the cheaper and more direct system.

It is most important that the printer who desires to handle advertising in its various branches should appreciate this question of environment.

Let us briefly review campaign advertising for a popular commodity of which there may be many brands, or a series of commodities closely allied. Campaign advertising does not simply mean the insertion of a number of advertisements in various newspapers, magazines and journals—it is much more definite than that.

Suppose a large manufacturer sells—through the retailer only—such lines as dentifrice, complexion soap, shaving soap, shampoo powders, talcum powder, and face cream. He will probably start off with whole-page advertisements in one or two of the leading national dailies—a single insertion of which may possibly run well into four figures in pounds—wherein he addresses his public and extols the virtues of his goods, devoting a glowing paragraph or section of the page to each article; and then, with the object of exciting the curiosity of, or creating a desire on the part of, the public, he will offer a whole range of samples complete for 4d. or 6d., post free, direct from the factory. But anything beyond this *must* be purchased from the retailer.

It is not often that the retailer specially advertises branded goods—this is left to the manufacturer or wholesaler: it is their job to create and encourage the demand, the retailer's job is "to push it over the counter." Sometimes with a new line a special discount may be offered the retailer to give a display or (and) to stock no other competing line; but nowadays they are very chary of this latter bait, owing to the widespread demands of the public, who will insist on having that for which they ask.

The manufacturer then follows up these large advertisements with a series of quarter-pages, 12 in. or 6 in. double-column advertisements, keeping the lines for ladies and gentlemen separate. This affords an opportunity to vary the treatment somewhat without necessarily departing from the general style. When the turn of the magazines and journals arrives, then the advertisements are still more carefully placed, thereby saving expense by being more direct in application. Environment counts here. Sometimes there is, even in the smaller advertisements, a coupon to send along for sample or booklet, or both. And the merchant does not forget to advise the retailer to put in a stock of the goods in anticipation of the increased demands as a result of this campaign work.

One soap-maker recently advertised his 6d. tablet of soap to this effect: "Buy two cakes of your dealer for 1s., and he will give you a third cake for nothing!" Incidentally, I happened to see in a local market place at this time the *same* soap being sold on a barrow at 4d. per tablet! This *was* enterprise on the part of the hawker, who possibly sold more in a couple of hours than the chemist did in a week.

Illustration can be most effectively used at times; but do not introduce a picture merely for the sake of doing so—it *must* have a definite purpose behind it, else it loses in attraction value in like ratio to the limited nature of its appeal. Whilst "the story in picture may leave nothing untold"—to absolutely rely upon such a means in general advertising is rather suggestive of our infant school days before we were able to read; it may infer that there is nothing to *tell* about the goods, or that there is something to hide, *or* the advertiser does not want to commit himself. Some pictures are not only comic, but *too* foolishly comic and absurd for the purpose. Humour and laughter are good for us all; but humour in an advertising picture will have more far-reaching results if directness of purpose is not overlooked.

The use of halftone blocks does not necessarily stand for refined treatment, any more than woodcuts mean the reverse. The environment of the whole advertisement must be taken into consideration when planning out—copy, type, medium, commodity should all have a bearing on the treatment. As a general guide, one might say that modern subjects are more amenable to halftone treatment, old-world pictures for line or woodcut. This is not a hard and fast rule; for example, the illustrations in some of Wills's Gold Flake cigarette advertisements now running in the press are modern in conception and design, and are woodcuts, and they *are* good for the purpose.

It is well to remember newspapers seldom take a finer-screened halftone block than 65 to 75-line, the magazines and illustrated weeklies ranging from 100 to 150-line, according to the grade of paper used. Line blocks may be varied to suit requirements and to save work and time on the part of the artist; but the insertion of tints or tones other than pure line work is a separate operation, for which special instructions must be given.

There is one factor which decides the success or failure of any commodity—the buyer or consumer! And if any business is going to depend solely or mainly on its advertising for creating its trade, then it is foolish to expect that anyone can, without some preparation, sit down and write copy—not just that which may please himself, but copy which the public *can* read and accept!

It may well be asked, Why do people read anything—especially advertisements? They may do so for three reasons: To enlighten themselves, to get away from their surroundings, or as a form of recreation; and unless the copy possesses a definite form of appeal, they will simply pass it by without even a backward glance. Therefore, your copy should tell them which they feel would be to their advantage to know, something which should have a definite attraction for them consistent with the goods advertised, something by which they can be

convinced: otherwise the advertisement (in whatever form it may appear) will fail in object, and result in so much waste of time, labour, *and* capital.

If your commodity has a universal appeal, and where very few words will suffice, there will frequently be more far-reaching results if posters are used freely for the purpose—which may remain in position for a considerable time, and for which a large number of sites can be obtained—than to run continuous whole-page advertisements in the national dailies. The posters would probably cost less, and there is the opportunity of continually delivering the message to the millions as they pass by; whereas the solus advertisement almost ceases to exist with the receipt of the next morning paper. This would apply more particularly to food stuffs, condensed and dried milk, pickles, pills and patent medicines, and other items where repetition purchases are made.

Where the supply of anything is limited, such as 5,000 curtains, 500 jumpers, 750 frocks, a special line of furniture, or a job lot of any description where quick sale is most essential or desirable because it would become bad stock, as apart from the regular sale of an article, then the daily paper is the ideal place for the announcement. In appealing thus to the masses, environment of buyer plays a less important part than does the fact that something is going cheap: they cannot all buy, because there is not enough to go round. So that if the right form of advertisement is conceived, it will be almost a guarantee that from among the millions there will come applications sufficient to buy up those few thousands of articles.

Each method has its own advantages. You can use in the advertisement as many words as you think necessary to sell the articles; whereas the poster must be so constituted that he who runs may read. In these days of rapid transit, for the eye to catch half a message is almost equivalent to the loss of the whole message.

The sign which is seen only when passing in the train should contain very few words. Where the service is slower or local, such as near in town, anything from ten to twenty words (as a limit) might be absorbed; but out in the open country, where train speed is much greater, ten words would be the limit. Then environment comes in. We have all seen the Nestlé's cow (a life-size model placed broadside on to the traveller) in the country fields as we go rushing by in the train. This is a study of local environment. Complementary colours are mostly to be found in such cases, colours which stand out in Nature's green fields and form an instant attraction to the eye. This is but one of many examples too numerous to mention here.

There are so many forms of advertising where environment counts that it is impossible for me to deal with them.

We should always bear in mind, however, that one sale does not necessarily make a customer, any more than seeing a swallow means that summer *is* here. But both may be fairly near. You may attract once to the counter or warehouse, but " the " goods must be delivered if more permanent results are to be obtained.

The chief purpose of advertising is to promote sales—salesmanship through the printed word—and it behoves one to tell the truth in advertising equally as much as one does in the office or over the counter—it is not a catchpenny, but a very serious business, in the course of which millions and millions of pounds are continuously changing hands. Words once printed cannot be retracted, and by them the advertiser must rise or fall. Therefore, be truthful, and do not forget—" the environment of printing."

I would ask friends who have sent in specimens for comment to be patient until our next issue, when their work will receive my personal and careful attention. It is not possible to answer them all through the post.

All specimens for review or which my readers think would be of interest to readers, and all correspondence connected with " Craftsman's Corner" should be addressed direct to H. Naylor, 8, Aubert Park, Highbury, N.5.

Printing Trades at Golf

IDEAL conditions favoured the annual competition for the Belfast printing trades' golf challenge cup held over the Bangor Links on June 23. A large number availed themselves of the occasion, which from the sporting and social standpoints could not have been more enjoyable, practically every house in the trade in the city being represented.

The competition was against bogey, and a popular winner turned up in Mr. W. M. Graham (Messrs. Graham & Heslip), who was subsequently presented with the challenge cup to hold for the year, and also with a replica in miniature as a permanent souvenir. The runner-up, Mr. J. B. Prenter (W. W. Cleland), who had finished second on three of these occasions, also received a prize.

After the competition the members were entertained to tea in the clubhouse by the captain, Mr. James A. Cleland, who called on Sir Robert Baird to present the trophies. Sir Robert, in doing so, made happy allusion to the very friendly spirit which permeated all sections of the trade.

New London Association President

MR. MAURICE CLOWES has been elected President of the London Association. He is connected with a business very well known to the printing trade, and has for some time been a very active member of the Association. He has for long held the important and honorary post of Chairman of the Labour Committee, and is a London representative on the Federation Council.

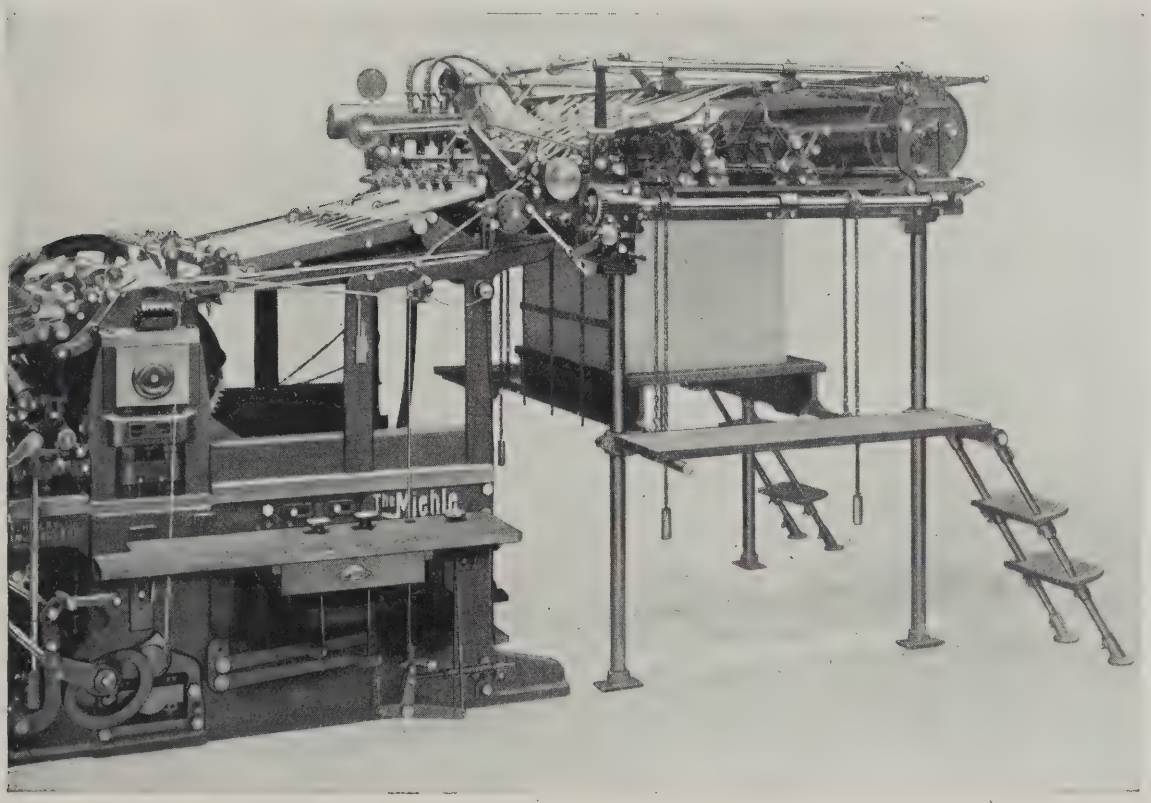
THE Rt. Hon. C. W. Bowerman, M.P., as representing the Printing and Kindred Trades' Federation, will accompany the United Kingdom delegates to the conference of the Empire Press Union in Australia.

A GARDEN party in aid of the funds of W. Speaight & Sons, Ltd., Pension No. 1, will be held in the grounds of Highfield, Golder's Green, on Saturday, August 20. Tickets (adults, 6d.; children, 3d.) may be obtained from Hon. Ent. Sec., 98 and 99, Fetter Lane, E.C.4.

HAVE YOUR NEW MIEHLE EQUIPPED WITH THE

L&M PILE SUCTION FEEDER WITH SHEET-TURNING ARRANGEMENT FOR PERFECTING

AND THE MIEHLE COMBINATION EXTENDED DELIVERY



One of the important features of this Feeder is an arrangement whereby it is unnecessary to disturb the pile of sheets when printing the reverse side. To feed the sheets and turn them over, the pile is put into the feeder with the leading edge near the outer feed roller. The suckers then put the sheets on to the feed roller, which in turn carries them around the turning drum and between the carrying tapes, coming down on to the feed board again in the ordinary way. The pile feed board and pile delivery board are interchangeable with each other.

Write for a copy of a four-page descriptive folder, Ref. No. 808

LINOTYPE & MACHINERY LIMITED

9 KINGSWAY, LONDON

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Machine Gravure

By R. B. FISHENDEN, M.Sc. (Tech.)*

(*Continued from page 324*).

WHILST England was the birthplace of machine gravure, and has maintained its premier position for "fine art" work, Germany led in the newspaper field. The possibilities of this application of rotary intaglio printing had been, however, foreseen in this country, and after having observed its application to wall paper and calico printing, the author in 1905 mentioned in an article the possible advantages of a periodical with both type and illustrations printed in intaglio.

PERIODICAL PRINTING.

The first newspaper to make use of photo-mechanical intaglio printing was The Freiburger Zeitung, the illustrations without the type being printed by an intaglio halftone process. The Hamburger Fremdenblatt was also illustrated in the same way, but adopted the rotary gravure process for both illustrations and type in 1912. The first periodical in this country to have a photogravure supplement was The Illustrated London News of October 12, 1912. This innovation was due to the energy and foresight of the late Mr. E. H. Rudd. The author believes that the credit for the first demonstration of gravure printing applied to periodical work in this country is due to Mr. Charles E. Bell, late of Intaglio Patents, Ltd., who made a study of every detail of the photogravure process, so that it might be worked systematically. Mr. Bell is now in charge of the largest gravure department in this country at the Amalgamated Press. Mr. Corkett, too, although gravure is not at present his chief interest, was, in America, concerned with the development of the process for periodical printing on a large scale. Mr. Corkett has also succeeded, in connection with the "Lithotex" process, in perfecting a method of engraving rollers for calico printing, a method likely to be of great commercial importance for the calico printing industry.

The first installation in the British Empire for strictly newspaper printing was in December, 1913, at the office of The Southend Standard; the printing machine was made by Messrs. R. Hoe and Co., and the process supplied by Messrs. A. W. Penrose and Co. This must be recognised as a remarkable achievement for a small, although important, local newspaper undertaking. The Southend Standard still publishes regularly pages printed by machine gravure. Since that time the use of gravure for newspaper work has made a good deal of progress, more particularly in America and on the Continent.

The Cape Times has also successfully adopted the process, and has attained the exceedingly high speeds of twelve to fifteen thousand impressions an hour (unit speed). Although higher speeds than these have been obtained, they are not deemed to be practicable in normal running.

PHOTOGRAVURE SPEEDS.

The speed of machines engaged in periodical printing varies considerably. For the best work—which scarcely comes within this category—2,000 impressions per hour is usual. Some weekly periodicals run at a speed of 3,000, while others attain 4,500 per hour. Reference has been made in the previous paragraph to the speeds obtained by The Cape Times. The speeds given are unit speeds, or impressions per hour per cylinder; in the case of duplex or perfecting machines these outputs are doubled. The character of the impression in rapid gravure printing differs from that which is done at low speeds. Extremely mobile ink is employed, and usually a highly calendered paper. If the impressions produced under these conditions are examined under a magnifier it will be noticed that in some portions, particularly the lower middle tones, the effect is that of a dark cross line with a white centre, instead of white cross lines dividing the dark squares corresponding to the cavities. This effect may be due to several causes, among which may be cited the possibility of a slight film of the fluid ink dragging under the "doctor," so that it is left upon the surface of the screen walls, the ink also being attracted to these elevations by capillarity. Under the conditions prevailing in this class of work, too, the pressure employed is not sufficient to cause the paper to dip into the cavities and pick up all the ink which they contain. These causes may be responsible for the dark cross lines and the white centres to the dots described.

INKS FOR PHOTOGRAVURE.

Referring again to the subject of rotary gravure inks, these are essentially different in quality from those that are used in letterpress and lithographic printing. Gravure inks consist of pigments the particles of which are in an extremely fine state of division or of colour lakes; these are ground in some medium to bind them together, and a diluent is added to provide the necessary "shortness." A "long" varnish ink such as is used in other classes of printing is unsuitable for this work, and a "waxy" quality must be substituted. Whereas letterpress and lithographic inks dry mainly by the oxidation of the varnish, gravure inks dry by the evaporation of the solvent and its absosrption into the paper. The most used forms of diluent which greatly facilitate the production of a clean "wipe" are zylene, toluene or benzine. The presence, however, of quantities of these volatile solvents in the machine room is undesirable, and efforts are being made by the ink makers to provide a satisfactory substitute. In high-grade printing done at relatively low speeds, the ink is of a creamy consistency, and the impression may show the ink standing up slightly on the surface of the paper. In work of this kind a matt surface is usually sought for; in periodical printing, however, a glossy effect is more frequently seen, which, it is suggested, sacrifices some of the most pleasant characteristics of the process. For high speed newspaper printing, water inks are found to be satisfactory, and are, of course, economical; the pigment is made into a paste which is diluted as may be required, and for the formation of this paste, casein may be suggested, as it has the property of becoming waterproof when dry.

*Lecture delivered at Stationers Hall, London, 4 March, 1925

There are two machines which should be installed in every composing room:

The "Monotype" Composing Machine

for every form of composition from 5 point to 24 point, in any measure up to 60 ems pica. Special attachments enable Display Type to be cast up to 36 point; also leads, rules, ornaments and spacing material.

The "Monotype" Typecaster

for casting type, ornaments, and spacing material from 5 point to 36 point, as well as leads, rules, and clumps, automatically cut to any desired length. This is the most profitable typecasting machine ever placed on the market.

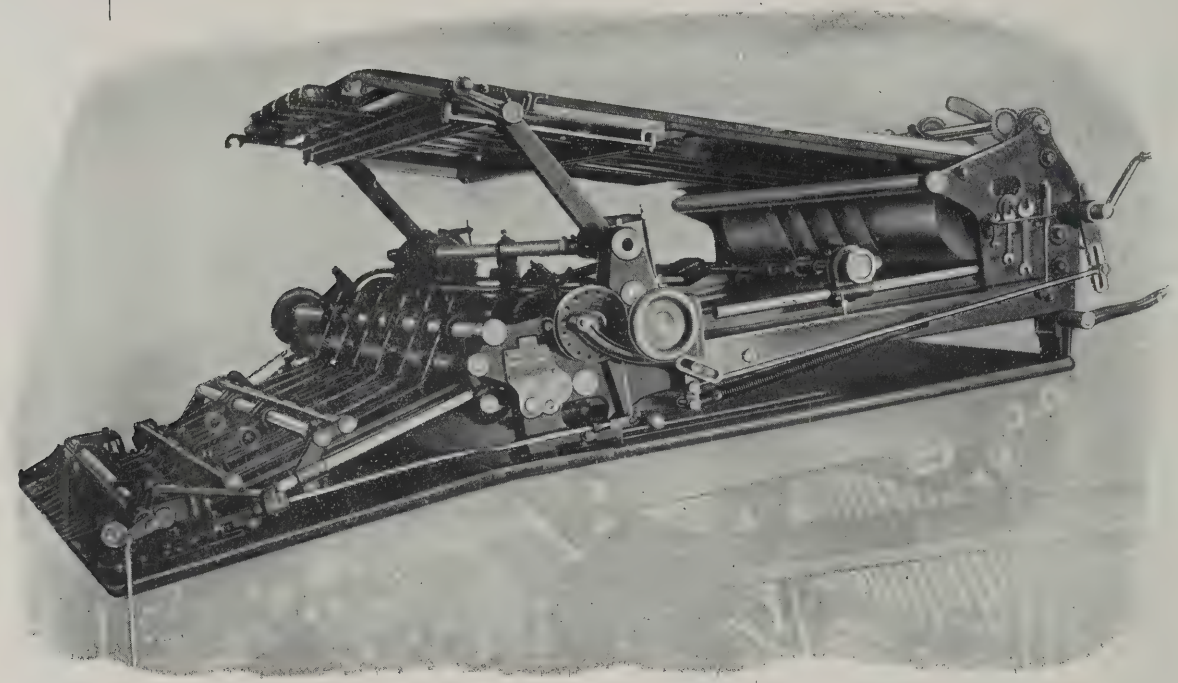
The Lanston Monotype Corporation, Ltd

43 and 44, Fetter Lane, London, E.C.4

Telephone - Central 6295/7

CROSS
Continuous FEEDER

There are over **850** Cross Feeders at work in Great Britain alone. One firm alone using 121.



We are the largest manufacturers of both Single and Double Automatic Feeders for Printing Presses and Folding Machines in the World

Feeders *for* Great Britain & the Continent of Europe are made in England

Our customers have a free service and advice of an experienced and highly trained set of mechanical and technical experts and operators

Full particulars and advice will be gladly sent on application to the makers:

The CROSS PAPER FEEDER CO. LTD.
92, Fleet Street
LONDON, E.C.4

Telegrams:
"Crofeedco, Fleet, London."
Telephone: - CITY 6333

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

In periodical printing it is usual, in order to hasten the drying of the ink, to allow a considerable length of the web between the two printings. If necessary, some drying arrangement may be added between the first and second or perfecting impression, such as passing the web over a steam-heated drum; a second drying apparatus may be provided between the second impression and the cutting and folding of the paper.

COLOUR GRAVURE.

Among the examples in the exhibition (shown in connection with this lecture) are some beautiful examples of colour photogravure produced by Mr. Emery Walker. These are produced from flat plates in the same manner as colour mezzotints, the colour result being obtained in a single impression by applying the necessary coloured inks to the various parts of the plate; the colour, therefore, has to be practically drawn on the plate for every impression. Work of this kind possesses great beauty and individuality, but is, in the nature of things, expensive.

Machine gravure in colour has been done for a number of years with considerable success by the Rembrandt Intaglio Printing Co., who were the first to produce results in this way.

Machine gravure in colour is usually produced by three printings, the colour selecton being made as in three-colour block making, and although some of the results that have been shown indicate that in some ways the process is still in an experimental stage, there is ample evidence that three-colour machine gravure offers many advantages. A proper understanding of the exact colour selection that is required in the positives is a necessary preliminary to success; but although fine etching as ordinarily understood is impossible, tones that have been etched too deeply may be lightened if the cavities are reduced in strength, where necessary, by the application of charcoal.

In spite of the inaccuracy of colour rendering which is often seen in colour gravure at the present time, it will be noticed that the colour values, particularly in the lighter tones, are more satisfactory, and appear to present a better colour rendering of those portions of the subject than is the case with three-colour letterpress or colour offset work. The author suggests that the fundamental difference in the method of rendering tonal gradation between gravure and the other two processes may give an indication of the reason for the existence of the differences indicated. It has been shown in an earlier part of this communication that the lighter tones in a gravure impression consist of a thin film of ink that is merely broken by the thin screen lines. In the other processes the variations in the light tones are produced by dots on a white paper ground, the dots being of varying size but of equal intensity. Thus second and third gravure impressions superimpose further films of ink, which are practically continuous The resultant colour, therefore, is one that is produced purely by subtractive colour mixture, a form of colour mixture which also exists in the darker tones of colour halftone letterpress and offset work. In the lighter tones of three-colour impressions produced by these latter processes, however, the colour units consist of dots which may occasionally fall one upon the other, but are usually disposed side by side. Such an arrangement of small colour units results in an additive mixture of the constituent colours, and it has been shown by several authorities that certain irregularities in the ordinary three-colour process may be traced to this source.

The development of machine colour gravure has been slow because there are many practical difficulties to be overcome; but when these are attacked with the same persistence that has been applied to the commercial applications of gravure, colour machine gravure printing will be equally successful.

MACHINES FOR COLOUR GRAVURE.

Flat-bed machines are being used for high-class colour gravure, and are found to be satisfactory for small editions. The possibility of make-ready on the cylinder and the comparatively easy correction of the plates outweighs the slow speed and the waste of ink. Sheet-fed machines fulfil practically every requirement, especially as regards accurate register and the possibility of making ready on the impression cylinder. Such machines may be arranged in groups or tandem fashion, for continuous printing without experiencing the difficulties caused in colour letterpress work, under similar conditions, which are due to the slow drying of letterpress inks.

There is a great future for colour gravure in connection with periodicals, but progress has been slow in the designing of suitable machinery for rapid printing in accurate register. The Chicago Tribune was the first to experiment in this direction, and obtained 5,000 complete impressions per hour on a machine built by Goss, using an oil ink. This machine consists essentially of three single-colour reel-fed machines arranged as a group, with a sufficient interval between each colour to permit the ink to become surface dry before the next is applied.

In this type of machine there is great difficulty in keeping accurate register owing to the paper stretching between the impressions. To overcome this the Goss machine is fitted with an electro-magnetic register control, which, however, requires the close attention of several operatives to make the necessary adjustments. An improved device has been patented in Germany, which is designed to be entirey automatic. In a valuable article in The Deutsche Buch and Steindrucker, a portion of which was translated in the "Process Year Book, 1925," Ernst Brinkmann gave an account of the present position in Germany, where more attention has been given to this subject than in other countries. According to this authority, the first colour prints produced at Sieburg in 1914, some of which were seen in this country, were obtained on a calico printing style of machine at a speed of 1,200 complete impressions per hour; this speed was only possible by the use of a blower for drying between the component prints.

The calico printing type of machine has a large central impression bowl or cylinder around which the paper web travels. The printing units are arranged round the circumference; in the present case four copper engraved cylinders, each complete with doctor and ink are provided, three for colour and one for monochrome. The monochrome unit provides for the inclusion of type matter. This style of machine offers considerable advantages for accurate register, because the paper is supported between the impressions and the risk of uneven stretching, therefore, is reduced to a minimum. It is anticipated that speeds of 2,500 to 3,000 an hour may be obtained on a

machine built with a specially large impression cylinder to allow more time for drying between each print.

According to Herr Brinkmann, a German machine is to be introduced in the near future that will combine the advantages of the calico printing type of machine with those of sheet feeding; this will be done by fitting sets of suction grippers round the central bowl, the sheets being fed and delivered in the usual way. Another machine that may be perfected shortly consists essentially of a group of single-colour units; it is designed to print from the web at a speed of 6,000 complete impressions per hour.

The technical interest of the machine gravure process is equalled only by its economic importance. The production of the cylinders requires perfect craftsmanship, accurate knowledge, and careful organisation, but, by comparison with other branches of the industry, the printing is remarkably simple, and provides the means whereby large editions can be produced cheaply at speeds which cannot be approached, for similar quality by either letterpress or offset printing. For the production of high-class illustrations, both in monochrome and colour, machine gravure is perhaps of even greater importance. The process is universal in its applications, and gravure undoubtedly has its limitations, but a steady increase in its commercial use may be confidently anticipated

(*The End*).

Workers and the Exhibition

MEMBERS of the London Society of Compositors Jobbing Guild assembled in large numbers on June 17 to hear Mr. H. B. Naylor, their secretary, give his impressions of the recent Printing Exhibition. Mr. F. W. Bridges, the Organiser, was asked to preside, and in opening the proceedings acknowledged the importance of the judgment of the actual worker upon the exhibits which had recently been open for his examination.

Mr. Naylor gave a running commentary on most of the exhibits rather than his own impressions upon the exhibition generally. The value of the meeting, however, lay as much in the comments of various members as in the contribution of Mr. Naylor himself. These all went to show the keen interest of the worker himself in the material he has to handle, and incidentally it was revealed that the master printer who has to find the money for office equipment often relies upon the judgment of the men themselves in the buying of new material and machinery.

Those present at this conference were, of course, compositors, and it might therefore be expected that their criticism centred round composing-room equipment or the lack of it. Some very trenchant things were said as to the absence of British composing-room equipment at the exhibition. There was great satisfaction at a display of the Baker Sales Company, and corresponding disappointment that our British typefounders had not seen their way to show more fully composing-room equipment. One speaker particularly pointed out that there was a general demand in printing offices for reduction in the cost of composition, and yet, while large sums of money were continually being spent upon new machinery, far too little attention was given to composing-room equipment. The quickest way of reducing composition charges was a more up-to-date equipment of this department. This sentiment was very generally accepted, and the hope expressed that the Exhibition Organisers would bring pressure to bear upon our British typefounders and equipment manufacturers to offer to the trade at the next exhibition their latest and best designs, which would tend in the direction of reduction of costs.

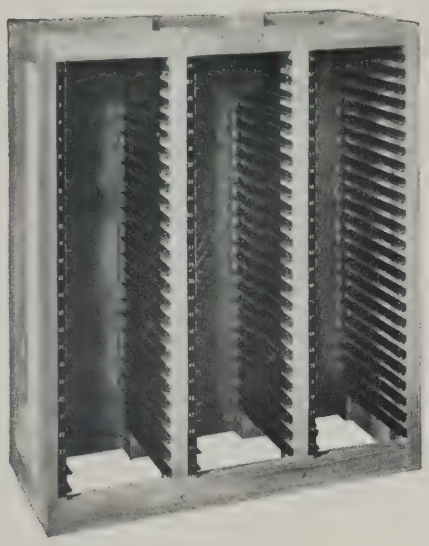
Mr. Bridges, in summing up the discussion, welcomed the suggestions which had been made, and pointed out the advantage of criticism and suggestion being offered while the impression of the exhibition was fresh in the memories of those who had been so much interested in it. He recognised the importance of the judgment of the workers, and congratulated them very heartily on the keenness with which they pursued any matters pertaining to the improvement of the craft. Considering that this was a beautiful June night, the attendance was a remarkable tribute to the zealous interest of the members of the Jobbing Guild in the work to which they gave themselves.

A Scholarship for Binders

A SCHOLARSHIP for open competition to the value of £100 has been offered by the Winterbottam Book Cloth Company, to enable men employed in the bookbinding trade to attend a whole-time course of instruction (September 12, 1925, to July 31, 1926) at the London School of Printing and Kindred Trades, with the object of equipping themselves for positions of an executive nature. Candidates must be of British nationality, and either have completed or be in the last year of their apprenticeship as bookbinders.

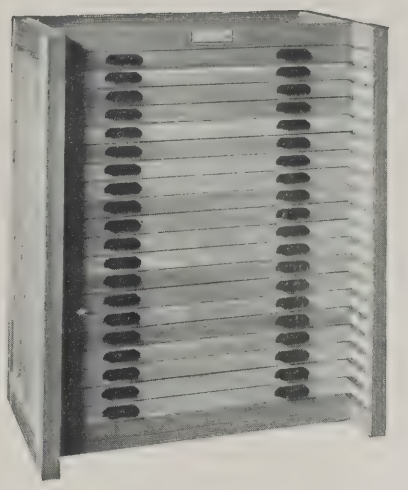
The Scholarship will be awarded on the result of an examination to be conducted by representatives of the binding trades. Application forms can be obtained from the Principal of the London School of Printing and Kindred Trades, 61, Stamford Street, S.E.1, and must be returned not later than July 18, 1925.

CASLONS' UNIT SYSTEM CASE-ROOM EQUIPMENT



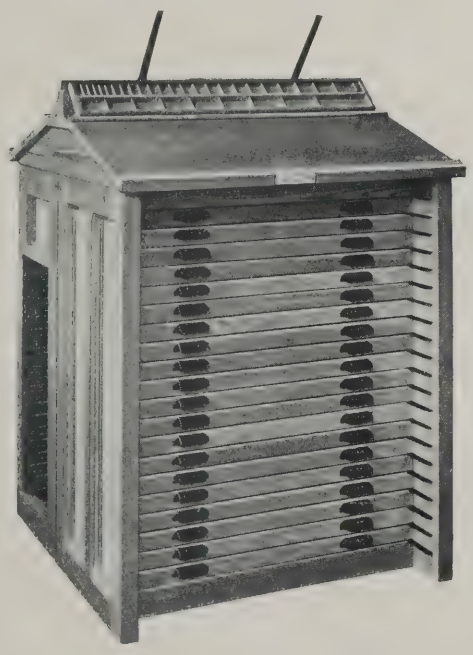
Nos. 1 and 3

A few Examples of the many New Designs



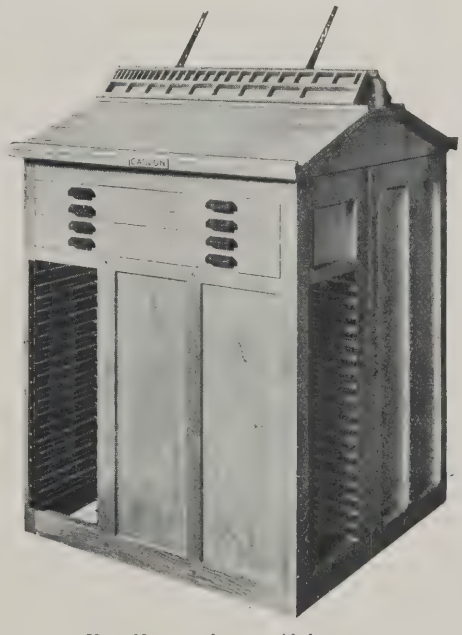
No. 4

The Unit System utilising the new galleys, and the individual supply of all spacing material, etc., effects an important saving of space, and adds greatly to efficiency and economy. Special Lay-outs made for complete Composing Rooms.



Units Nos. 1 and 2 assembled

Full particulars forwarded on application



Units Nos. 1 and 2 assembled

H. W. CASLON & Co. Ltd., 82 Chiswell St., LONDON, E.C. 1

Telegrams: "Caslon, Phone, London." Telephones: Clerkenwell 2740, 2741, 2742, and 2743

And at MANCHESTER GLASGOW and DUBLIN

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

A Ship's Printer

A VERY amusing and certainly illuminating description of the work which falls to a ship's printer appears in The New Zealand Imprint by one who signs himself "Forks." This is his diary:—

"Being advised by my doctor to give up the printing trade on account of my bad state of health, and hearing of a vacancy for a ship's printer on the R.M.S. *Papeete,* I applied for the job and secured it. Obtaining my clearance from the Typographical Society, I joined the Cooks' and Stewards' Union. The chief steward told me I would require a few suits of white drill for the tropics and a blue uniform for the temperate weather. I got these at a cost of £7 10s. for the blue uniform and 37s. 6d. per suit for the whites, of which I was told eight would be sufficient.

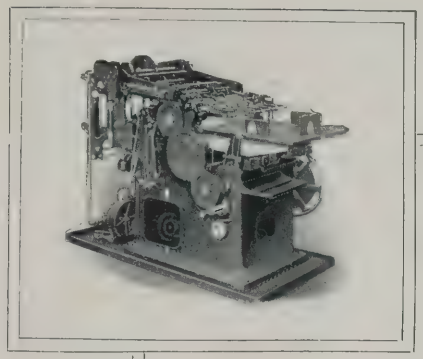
After signing on I was shown my 'office'—a cupboard, really speaking—just large enough to accommodate a pair of cases and the Excelsior hand-press, the remaining space just allowing one to turn round. As the ship was sailing that evening for Sydney, and the dinner menus had been printed by the retiring printer, I was told that I was not required to 'turn-to' till the following morning. The 'glory-hole' steward showed me to my bunk in the 'glory-hole,' in which twenty-seven stewards in addition to myself were accommodated. I turned in, and the next thing I remembered was the night watchman calling me at 5.30 a.m. the following morning to 'turn-to.' Following the 'boys,' I arrived at the pantry, where a fine drop of coffee was ready for use.

The saloon waiter pushed a bucket containing a scrubbing brush, swab, and a cake of sand soap into my hands and said, 'I'll show you your scrub-out.' Thinking he must have made a mistake, I said, 'SCRUB-OUT? I am the Printer!' 'That's all right,' was the reply; 'come on.' So I 'Come on.' Showing me two long tables, each of which seated sixteen people, he told me that it was my job to scrub underneath them every morning except Sunday. Determined to do my best, I meekly obeyed, nearly stunning myself on more than one occasion through raising my head. I was through the job in half an hour. Inquiring where I got the copy for the breakfast menu, I was told that I had to assist in laying the tables. There were four tables, seating sixteen persons, eight seating ten, and two seating seven. My part was to assist in putting on the cloths, and to lay the forks—one fish fork and two meat forks to each plate. At 7.15 a.m. I had finished that part of the performance and was told that I could now get the breakfast menus printed. I had to print menus for the second class by 8 a.m., and the first class by 8.30. I managed to get this through by 8.15, and a superhuman effort enabled me to get shaved, washed, dressed and in the saloon a couple of minutes before the bugle sounded at 8.30 for breakfast. I was shown the table on which I was to wait—containing seven passengers. As they did not all come to breakfast at the same time, I managed successfully. The passengers through their breakfast, and the silver, cutlery, etc., washed up by 10.15, the stewards were allowed to eat. Thirty minutes was granted for this privilege. Getting through as quick as I could, I went on deck to have, as I thought, a well-earned 'fag,' and was just enjoying it when the head waiter came rushing up frothing at the mouth and saying, 'Ware the 'ell d'yer thing y'are?—in a 'ome for stiffs? Cum on!' I 'Cum on,' and followed him to the saloon, when he told me my job was to clean four brass ports, being given some bath-brick and oil for the purpose. That job done, I was washing my hands in the pantry when the same gentleman told me that there was some silver to be cleaned. There was! I think there must have been all the forks and spoons that had been manufactured. After this had been satisfactorily done I had to assist in putting on the cloths and lay up the tables for lunch. Forks was my job—four that time—one for fish, two for meat, and one for sweets. By the time this job was finished it was 12 o'clock. Printing the menus for the two classes for lunch brought the time to five minutes to one o'clock. And I just scrambled to the saloon in time to hear the bugle for that meal.

Running lunch, clearing up the gear, brought the time to 2.30 p.m., when I was told I could get my lunch, as I was on 'tea watch'—3.30 p.m. to 5 p.m. At 5 o'clock I went to the chef and got the bill of fare for dinner—saloon 6.30 p.m., second class 6 p.m. At 5.15 o'clock the head waiter came rushing down to my office saying, 'You —— big stiff, wot abaht laying up the table?' I told him I was working on the menus. He told me I had to lay up the forks for dinner. I was just about 'fed up,' and told him that I had joined the ship as a printer—not as a butler or housemaid—and that as he had nothing to do but annoy better men than he was, he could lay the forks himself. After he had called me a few choice names I told him to go to H—— and let me get on with my work. He did not go there. He brought the second steward, 'Bosker Bill,' along. After he had been raving about five minutes in the choicest Billingsgate language ever heard, not repeating himself on one occasion, I caught the words, 'Every son of a —— of a printer I've had on this —— packet has been a —— stiff. Get up on to the saloon and put on the —— forks.'

Obeying superior authority, I went up and found that I had five forks to put to each seat this time—one for fish, one for sweets, one for dessert, and two for meat. I was about half-way through the job when I heard the chief steward shouting out, 'Where's the Printer?' I answered, and he wanted to know where the second-class menus were; it was 6 o'clock, and he was waiting to sound the gong. I told him they were not yet printed; he told me to knock off the fork job and get them printed off at once, which I did. The second-class dinner was 20 minutes late that night, and the first saloon dinner was started at 6.45 instead of 6.30. The dinner was finished and cleared away about 8 o'clock.

After dinner I was sent for by the chief steward, who asked me what kind of man I called myself, hanging up the saloon dinner for a quarter of an hour; if I could not manage the job better than that I could get out. I told him that it was my intention to do so at the earliest possible moment. I was not going to work 14 hours a day for seven days a week for any man without a rest. He said 'What about meal times and afternoon time off?' I had had half an hour off at breakfast and one hour at lunch. Time off! The next day was a repetition of the first, with the exception of that



The

Kelly Press

A REVOLUTION

IT'S now over five years ago that the Kelly started revolutionising the English job press room. Too slow a process to be sensational, particularly in this country, but nevertheless, a true revolution.

Two-revolution, in fact. That's why the Kelly has succeeded. It's not a freak, or a platen in disguise. Just a two-revolution in which not one atom of printing stability and reliability has been sacrificed to speed. Yet, the speed of the Kelly is greater than that of other machines giving results inferior to the Kelly product.

The Kelly prints better and more economically any commercial work coming within its range of sizes. It will stand up to the heaviest formes and give dead register and delighted satisfaction on three-colour process work.

Moreover, the Kelly has been doing this for five years. The Kelly had to win through entirely on its own merits as a machine, and it has conclusively proved its unapproachable value.

The 1925 method is the Kelly method . . *and it pays.*

The Canadian-American Machinery Co., LTD

Camco House, 63, Farringdon Street, LONDON, E.C.4.

Telephone - Central 1165-6926.

A·M·C

instead of running ' tea watch '—3.30 to 5 p.m.—I was on ' grog watch '—9.30 to 11 p.m. But I managed to get the menus through on time.

If you know of a ' comp.' who is taking on a job as ' ship's printer,' I have a blue uniform and eight suits of white drill for sale cheap—but for God's sake do not say anything to him about ' forks.'

The only part of this experience that is fiction is the name of the ship."

Following on this story, " A.E.B." writes to the London Typographical Journal of rather different circumstances. He says:—

" My first ship was the *Norman,* of the Union-Castle Line, and I am not afraid to name the ship, but happy to do so, as, though I hit up against a tough job, I enjoyed every hour of the trip to South Africa. Sick first day out, but delayed nothing except the second-class menus a few minutes. Could hardly stand while working the cropper, but it's no use buckling up when print's to be done!

" No question of how many hours to work, but work when it's to be done, that's how I found it first trip. But I also found that if one is willing, but also conscious of one's limits, and not afraid to say so politely and respectfully, no adjectives being used, a job as ship's printer, as any other job, can be made very comfortable. I did four trips to South Africa that time, and they each one paid me well. There are many ways one can earn money, legitimately; printing private work for passengers, a stock of cards, labels, etc., being carried by the enterprising ' Inky " (or ' Types,' as he is sometimes called). As to scrubbing out and cleaning silver, if one signs on as ' A.S.' as well as printer, one has to carry out orders—A.S. meaning Assistant Steward. I have been scrubbing out at 5 a.m. (called at 4.50), under the saloon tables, just as ' Forks ' describes, and cleaned forks, dished up ' crocks,' etc., and yet on a trip to India in a trooper, incorporating all these duties, waiting on nine people, helping to lay tables, have arrived home after a nine-weeks trip with £40 besides my wages to come. I say for a single man a ship's printer's job is good, if he keeps strictly off gambling, is very moderate in his desires regarding drink (teetotaller better still), and generally steady in his habits. I have known chaps in the ' Glory Hole 'coming up Channel to lose all the makings on a trip to the Cape or New Zealand, the latter being a four to five months' trip. They get down and sit round a sea chest and pontoon or crown and anchor or any of the other ways of losing money, and they arrive in port depending on what they will draw at the Board of Trade offices.

" But I say a time at sea as printer is a valuable education, and I should only like to see more qualified young fellows taking it up. There's no reason why the job should not be better known among our Society members. The chap who preceded me in the *Corinthic* of the Shaw-Savill Line, I was told, knew practically nothing of the job, but he was a ' dock-head jumper,' and so, once away, did his best, I suppose. This latter ship is a fine vessel, and has a nice printing office, and a nice lot of 10-point Cheltenham and Italic which I ordered a couple of years ago!

" The run to New Zealand via Panama Canal is an inspiring if an uneventful one—only two stops in a run of 12,000 miles—at each end of the Canal. At Wellington all the passengers are disembarked, and then the printer has an easy time, amounting to practically a holiday for perhaps three weeks or a month.

" I have always found food plentiful and good, generally messing in the first saloon pantry, and sleeping accommodation, especially in the Union-Castle Line, exactly the same as a second-class passenger. I have so liked the job that I still have a warm corner in my heart for the idea, but suppose the weight of family responsibilities will effectually ' tie me up alongside ' for the remaining years of my life."

Proceeding to give particulars as to how to secure a berth as ship's printer, the writer says:—

" The first difficulty to get over is to answer satisfactorily the question: ' Have you had any experience. ' But I have found that if the applicant is really determined he will show it, and most companies will then take him on, determination making up for lack of experience. The Cunard, for instance, supply on request an application form to fill in (apply at Liverpool head office). Union-Castle, at Fenchurch Street, make matters very agreeable, and if an applicant is respectable and can satisfy the company that he is an efficient workman, they will generally take his name and send for him when a vacancy occurs. So it is usually advisable to be ' on top line ' so that when a telegram arrives saying ' Report yourself on board the s.s.— —— at Southampton,' the budding printer in search of a bigger horizon than he has been used to must get away down to Southampton forthwith, and then all things will turn out well. Pluck and a little money for his kit are all he will want for a start, and then good luck to him! But this company is renowned for discipline and efficient methods, and one must fall into line. But it is a good company for looking after ' the boys,' and ' comfort and an easy bed ' is not unknown on their ships. Food I have always found very plentiful and first-class in quality.

" The Indian run is very trying at the hot season of the year, but ' Inky ' can generally meet all obstacles in the way of melting rollers if he makes friends with the electrician so he can have a fan in his office. Shaw-Savill ships are very comfortable, though the run to New Zealand (westward) is rather monotonous (so they say), though I never found it so. But then, all are not alike in their tastes. But this company will take on a printer on application, and do not seem so particular about experience. This one thing I have found, that if one trip is carried out with satisfaction, the printer is generally signed on again without any trouble, and can sometimes stay on one ship several voyages."

Mr. Cayzer, whose connection with Messrs. Spicers, Ltd., has been so long and well known, has now retired, and the secretarial portion of this huge concern now rests upon the shoulders of Mr. J. T. Steele.

We have received from Mr. H. Wilson Howes a beautiful photogravure reproduction of the Printing Machine Managers' War Memorial, which was cut and erected of stone from the old spire of the Temple Church, built and consecrated in the twelfth century. The making of this memorial took two and a half years of the leisure time of Mr. Howes himself. It is a beautiful piece of work, and copies can be had of the Secretary, Printers' Hall, 45, Blackfriars Road, S.E.1, at a minimum subscription of one shilling. The proceeds will be devoted to the War Orphans Fund, Printers' Pension Corporation Festival, next November.

TYPON
PAPER NEGATIVES

represent the perfect medium for black-white photo-reproduction work.

The blacks are of uniform density, the whites sharp and clear-cut. There is an entire absence of streaks, pin-holes, or any of the usual troubles.

The Typon Process does not call for exceptional treatment or highly skilled labour. No special equipment is required.

Typon material is inexpensive, sold in convenient quantities, and adds to the resources of the Litho and Planographic Printer while greatly reducing his working costs.

The Typon Catalogue, fully illustrating and describing the process, will be sent on request.

TYPARY & TYPON Co. LTD.

Telegrams: TYPANTYPO, FLEET, LONDON.

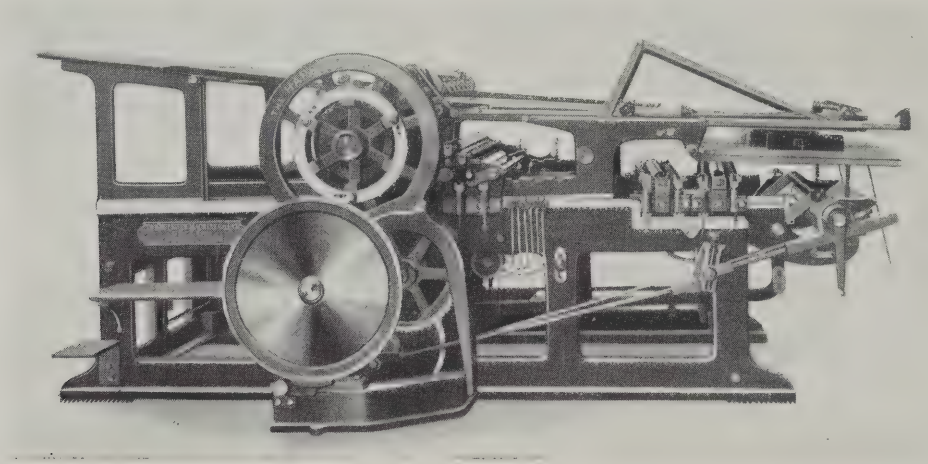
1-4, RED LION PASSAGE, FLEET STREET, LONDON, E.C.4.

Telephone: CENTRAL 1376

W·CAXTON·WYNKEN·DE·WORDE·R·PYNSON·T·NOTARY
R·GRAFTON·R·A·FOULIS·T·ROOD·R·PROCTOR·T·DAVIDSON·T·BERTHELET·J·LETTOU·J·SCOLAR·J·DAY·E·BYNNEMAN·J·OKEHARNEY
PRINTING PLANT
W·MACHLINIA·W·BULMER·E·WHITCHURCH·C·MYLNER·J·SIBERCH·J·SCHOLOKER
W·MORRIS·J·BASKERVILLE·C·WHITTINGHAM·J·PINE

Harrild's New Design Two-Revolution Press

HARRILD & SONS' new design two-revolution press, made in double-royal size, to take sheets up to 30 in. by 40 in., can be supplied with or without automatic feeder. This machine will run without vibration, and quite comfortably at 2,000 per hour. It is of exceptional solidity of build, and we have seen sheets of halftone blocks, full size double-royal, run on this machine without any make-ready whatever. This gives some idea of the accuracy of build, solidity of impression, and



superb inking. Cylinders are ground dead true to micrometer, and tables are planed to precision, giving these results.

Unit System Case Room Equipment

THE modern development of typography, with its demands for special layouts and display, has made new methods and equipment essential for the composing-room. Many years ago The Caslon Circular advocated the laying of jobbing founts in double cases, instead of in pairs. This system largely dispenses with case brackets, or leaves them for the accommodation of units for brass rule, leads, or other spacing material.

In the development of the efficiency of the composing-room, the new galleys form a most important part, both as regards work in progress and standing matter. The 4to size (9 in. by 13 in., or $8\frac{3}{4}$ in. by 13 in.) may be taken as the standard for the requirements of possibly 95 per cent. of the jobs handled. The matter is made up on the galley; pulled on the proof press on the galley; stored in the Galley Unit awaiting return of proof from reader; corrected and re-proofed, and stored in " work in progress " Galley Unit until passed for going forward, then transferred to the galley rack in the imposing surface frame ready for imposition. Up to this point the matter never leaves the galley. When the forme is broken up, the page is again put on a galley, which is deposited either in the " standing matter " Galley Unit or the " distribution " or " clearing " Galley Unit.

It is only possible in our advertisement page to show one or two of the many designs of these Unit Cabinets, but the whole matter is worthy of full investigation, and particulars can be obtained on application from Messrs. Caslon & Co., Ltd., 82, Chiswell Street, E.C.

Pen Ruling

MESSRS. JOHN SHAW & SONS, Honley, Huddersfield, have just issued a catalogue of their pen ruling machines, of which they may well be proud. It is beautifully printed by offset, and this firm will be glad to send copies to those interested. Shaw's issue separate catalogues for their single-sider, double-sider, and four-sider disc ruling machines, feeders, rotary perforating machines, glueing and gumming machines; but this catalogue gives a full description of the firm's pen ruling machines of all descriptions.

Timson, Bullock & Barber Ltd.

UNFORTUNATELY, the name of this firm was wrongly printed in our notes on the exhibition in our last issue, and the making of a tin-printing machine wrongly ascribed to them. They make many excellent machines, but they would not wish to be given credit for something they do not make.

AT THE SEVENTH INTERNATIONAL

PRINTING

Stationery and Allied Trades

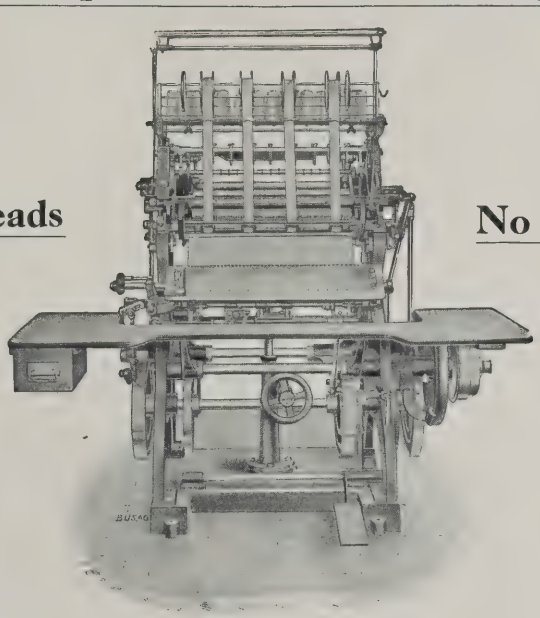
EXHIBITION

STAND NO. 4 ROW C GILBEY HALL

We introduced entirely New Models of our

"Martini" Simplified Book Sewing Machines

No Needle Heads **No Needle Heads**



The Latest and most up-to-date SEWING MACHINE on the Market, which eliminates the old principle of Needle Heads, thereby simplifying the Machine and giving stronger and tighter sewing.

We also exhibited our

"MARTINI" Thread Stitching & Knotting Machine

designed for stitching with thread all classes of work hitherto stitched by wire, also for Card Looping, etc., and in addition a new Looping Machine capable of dealing with very thick cord and with material up to 1in. thickness.

If you were unable to see these Machines write for full particulars, etc.

Oscar Friedheim Ltd 25, Water Lane, Ludgate, LONDON E.C.4.

Telegrams: "Friedheim, Cent, London." *Telephone: Central* 6216. *Cables: A.B.C. 5th Edition.*

The Young Compositor's Guide to Language Composition

By G. A. SAYERS (Concerning French).

WHILE foreign language composition does not come within the province of every compositor, few there be who do not at some period of their career possess an ardent desire to secure at least an elementary knowledge of one or the other languages occasionally required of the printer. Since few printing offices are exempt from menu work, elemental principles of French language rank first and foremost as equipment aids to the would-be "above-the-average" aspirant. To this end, and with a view to furnishing such, the following brief but comprehensive treatise is presented. The chief merit claimed is its freedom from journalistic padding or unnecessary verbiage: the controlling principle throughout being to supply the bare but essential facts combined with practical hints concerning the language, the usage of accents, rules governing word division, and capitalisation, together with the general miscellanea necessary to secure ease and accuracy of composition in this far from specialised class of work. It is hoped that the notes relating to the use of the cardinal and ordinal numbers will prove of special value to the uninitiated.

FRENCH.

The alphabet is the same as the English, differing only in pronunciation, as the following will demonstrate:—a, bé, cé, dé, é, effe gé, ache, i, ji, ka, elle, emme, enne, o, pé, qu, erre, esse, té, u, vé, ics, i grec, zèda.

ACCENTS AND THEIR USES.

The accents in French are three: the acute (é), the grave (è), and the circumflex (ê), and the following hints relating to their uses should be carefully noted by those lacking in knowledge with respect to this phase of the subject.

The acute (´), the main function of which is to indicate sound, is used only over the lower-case *e* (giving the sound of *a*, as in the northern pronunciation of the word *fate*), and the capital A when meaning "at" or "to."

When two e's come together, the accent appears on the first.

The grave (`) is used over the vowels *a*, *e*, and *u*, and, in addition to functioning as a sound indicator, serves to distinguish certain words which, though spelt alike, possess different meanings, viz., *a* (has) and à (at); *la* (the) and là (there); *des* (of the) and dès (since); *ou* (or) and où (where).

The circumflex (^) accent is used over any vowel except *y*.

The dicæresis (¨) or trema mark is used only over the second of two adjacent vowels—to indicate that each vowel must be pronounced separately: thus *mais* (but) is pronounced *may*, while *maïs* (maize) is pronounced *ma-is*.

The Cedilla (ç), a modified letter, is used only before *a*, *o*, and *u*: its function is to indicate the retention of the soft (or *s*) sound of the *c*, which otherwise might be sounded as *k*; thus *maçon* (a mason) is pronounced very much like the English word; *Macon* (the name of a town) is pronounced *Makon*.

An apostrophe (') inserted between two letters indicates the suppression of a vowel; thus preventing the hiatus or clash of two vowels as *l'ami* (for *le* and *ami*), the friend.

Do not insert a space after an apostrophe (as *c'est l'homme qu'il entr'acte*, etc.).

The apostrophe of *si* is used only before *i*, e.g., *s'il*, but *si ella*.

HINTS ON CAPITALISATION.

Do not capitalise adjectives derived from names of countries: as *américain, anglais, français, espagnol;* nor the word *saint* unless connected to the noun by a hyphen.

Do not capitalise the article *le* or *la* when used in conjunction with (*a*) nouns relating to the Deity; (*b*) historical events; (*c*) festivals; (*d*) names of institutions, religious orders, etc.; (*e*) planets and constellations; (*f*) names of places, except when referring to the body, and not the building, when capitalise.

In periodical work, print the names of the contributors of articles as individually written; if no authentic signature, print in lower-case.

In bookwork, capitalise the first word of the title; the noun following the article; and the adjective if it precedes the noun (if, however, the adjective is placed after the noun, put in lower-case).

In poems, capitalise the commencing word of each fresh line, except it be a turnover line or is prose.

In plays, divisions of the Acts should be capitalised, as *Le Misanthrope,* a. II., sc I.

HINTS ON WORD DIVISION.

Single Consonants.—When dividing a word with a single consonant, carry the consonant over (as, *ra-ser, pro-fond, jo-yeux, ils-cro-yaient*).

Double Consonants.—With the exception that when the following consonants appear together, *fl, fr, gn, gr, gu, phl, pl, pr, qu, rh, th, thl, thr, tr, vr* (which should never be separated), the first letter of a double consonant belongs to the preceding syllable (as *Char-les, mon-sieur, Jac-ques, bon-hom-me*).

Prefixes.—When the prefixes *des, in,* and *sub* are used, divide on the prefix (as *dés-habillé, in-offensif, sub-alterne*).

When the letter *x* stands between two vowels (as *e(x)eat, e(x)alter, soi(x)an-te*), the prefix must not be divided.

A one-letter division is not permissible, and a two-letter division should not be resorted to except in very narrow measures.

Vowels forming diphthongs and triphthongs (as *lui, léon, louer, vieux, fléou, ouest, voi-sin, voyage*) must not be separated; nor the digraphs or diphthongs *æ* and *œ*.

The National Paper & Pulp Co. (1920) Ltd.

201, Upper Thames St., London, :: E.C. ::

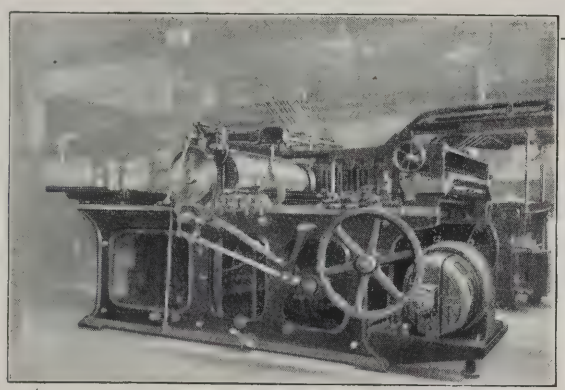
STOCKING
414
WHITE & TINTED
BANKS & BONDS

MILLS:

Wycombe Marsh (414). High Wycombe Kings (417). Loudwater (430) Bradley (111). New Mill (107). Halifax

Telephone: CITY **9093-9094.**

Telegrams: "WOODPULP LONDON."



ELIMINATE OVERHEAD BELTING AND SHAFTING AND UTILISE THE ELECTRIC DRIVE, WITH ITS EASILY VARIABLE SPEED, TO GET THE UTMOST OUT OF YOUR PRESSES

Note the convenience and economy of space in the drive illustrated above

We are Specialists in the manufacture of Electric Motors and their application to Printing Machinery

Let us advise you

Electromotors Limited
OPENSHAW
MANCHESTER.

RELATING TO FRENCH NUMERALS.

The following are the terms used for *French Cardinal Numbers*:—

0, zero.	15, quinze.
1, un (m.), une (f.).	16, seize.
2, deux.	17, dix-sept.
3, trois.	18, dix-huit.
4, quatre.	19, dix-neuf.
5, cinq.	20, vingt.
6, six.	21, vingt-et-un.
7, sept.	30, trente.
8, huit.	40, quarante.
9, neuf.	50, cinquante.
10, dix.	60, soixante.
11, onze.	70, soixante-dix.
12, douze.	80, quatre-vingts.
13, treize.	90, quatre-vingt-dix.
14, quatorze.	100, cent.

A FEW OBSERVATIONS.

The conjunction *et* (and) is used only with 21, 31, 41, 51, 61, and 71.

Vingt (20) and *cent* (100) take an *s* if they are preceded by a number which multiplies them, and not followed by another (*quatre-vingts* for 80, but *quatre-vingt-un* for 81; *deux-cents* for 200, but *deux-cent-un* for 201). Neither take the *s* if used to express the *date* of the year: *l'an mil huit cent* (the year 1800), *l'an mil huit cent quatre-vingt* (the year 1880).

Mille (1000) does not take an *s*, e.g., *deux mille soldats* equals 2,000 soldiers.

Mille is shortened into *mil* when mentioning the Christian era.

FRENCH ORDINAL NUMBERS.

The following are the terms used for the Ordinal numbers in French. It will be observed that same are formed from the Cardinal Numbers (except the first) by the addition of *ième*:—

1st, le premier, la premiere.	11th, le onzième.
2nd, le deuxième.	12th, le douzième.
3rd, le troisième.	13th, le treizième.
4th, le quatrième.	14th, le quatorzième.
5th, le cinquième.	15th, le quinzième.
6th, le sixième.	16th, le seizième.
7th, le septième.	17th, le dix-septième.
8th, le huitième.	18th, le dix-huitième.
9th, le neuvième.	19th, le dix-neuvième.
10th, le dixième.	20th, le vingtième.

A FEW OBSERVATIONS.

1. Ordinal numbers ending in *e mute* drop the *e* (*quatrième,* 4th; *douzième,* 12th); and *quatre-vingt* (80th) drops the *s* in *vingts*.

2. The exceptions to the spelling must be carefully noted in 5th and 9th (cinq(u)ième for 5th, an addition of *u*, and neu(v)ième for 9th, *v* instead of *f*). [Carefully compare to impress the mind.]

3. The exception to the rule in use of apostrophe must be noted in *le onzième* (11th).

4. In 21st, 31st, etc., use *unième,* not première, thus *vingt et unième.*

5. Use the *cardinal* instead of ordinal, as used in English, when referring to dates of months (*le quatre juin,* the 4th of June); likewise after names of sovereigns (*Henri quatre,* Henry the Fourth).

MONTHS OF THE YEAR IN FRENCH.

January—janvier.	July—juillet.
February—fevrièr.	August—août.
March—mars.	September—septembre.
April—avril.	October—octobre.
May—mai.	November—novembre.
June—juin.	December—décembre.

DAYS OF THE WEEK IN FRENCH.

Sunday—dimanche.	Thursday—jeudi.
Monday—lundi.	Friday—vendredi.
Tuesday—mardi.	Saturday—samedi.
Wednesday—mercredi.	

Note.—Neither the days of the week nor the months of the year take capital letters in French.

AIDS TO FRENCH MENU WORK.

The following words and phrases in general use in menu work are presented for their informative value:—

à la Carte.—As the bill of fare.
Chef de cuisine.—Head cook.
Déjeuner.—Lunch.
Déjeuner à la fourchette.—A meat breakfast or luncheon.
Dîner.—Dinner; dinner party.
Entrée.—A course of dishes.
Maître d'hôtel.—Steward; host.
Menu.—Bill of fare.
Salle d'attente.—Waiting-room.
Salle à manger.—Dining-room.
Salon.—Exhibition; reception-room.
Table d'hôte.—An ordinary table.

ORDER OF BILL OF FARE.

Hors-d'œuvre.—Appetisers; small side-dishes served cold before soup.
Potages.—Soups.
Poissons.—Fish.
Entrées.—Various dishes.
Rôtis.—Joints.
Legumes.—Vegetables.
Entremets.—Side-dishes; sweets.
Gelées.—Jellies.
Crèmes.—Creams.
Fromages.—Cheeses.
Dessert.—Dessert.
Glaces.—Ices.
Café.—Coffee.
Liqueurs.—Spirits, or a cordial.

In his presidential address to the annual conference of the Typographical Association, Mr. J. D. French said that members of the Association had lost £3,500,000 in wage reductions since October, 1921. The strike of three years ago had cost the Association £72,000. Discussing relations with other unions, Mr. French regretted the refusal of the London Society of Compositors (upheld by the General Council of the Trades Union Congress) to recognise the membership cards of the Association. This had led to the reinstitution of the London branch of the Association.

Quality-

IN PRINTING METALS

We attain the "Fryotype" Standard of Quality by meticulous attention to every detail during manufacture; by providing the most up-to-date technical equipment and expert knowledge; by the absence of every particle of deleterious impurity from our metals.

The RESULTS *of using "Metal of Quality" are:*

TO THE COMPOSING ROOM—
Maximum output, good type.

TO THE FOUNDRY—
"Formes" that 'stand up' to the Moulding Press.
Plates without blow-holes and "sinks."

TO THE MACHINE ROOM—
Longer runs: clean, clear print; good illustrations

TO THE PROPRIETORS—
A first-class production up to time at less cost; with the elimination of expensive (and irritating) delays.

Fryotype

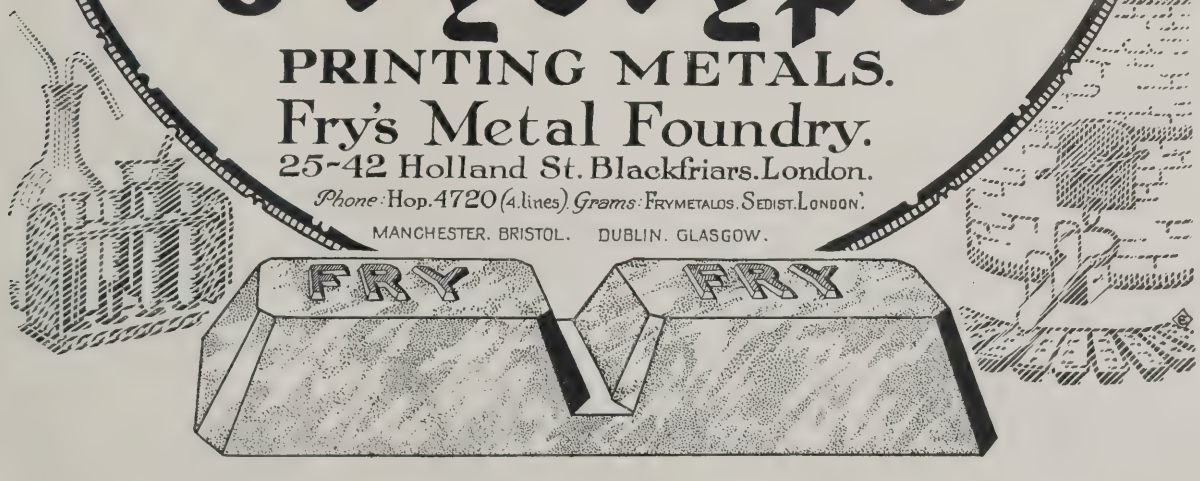
PRINTING METALS.

Fry's Metal Foundry.

25-42 Holland St. Blackfriars. London.

Phone Hop. 4720 (4 lines) *Grams* Frymetalos. Sedist. London.

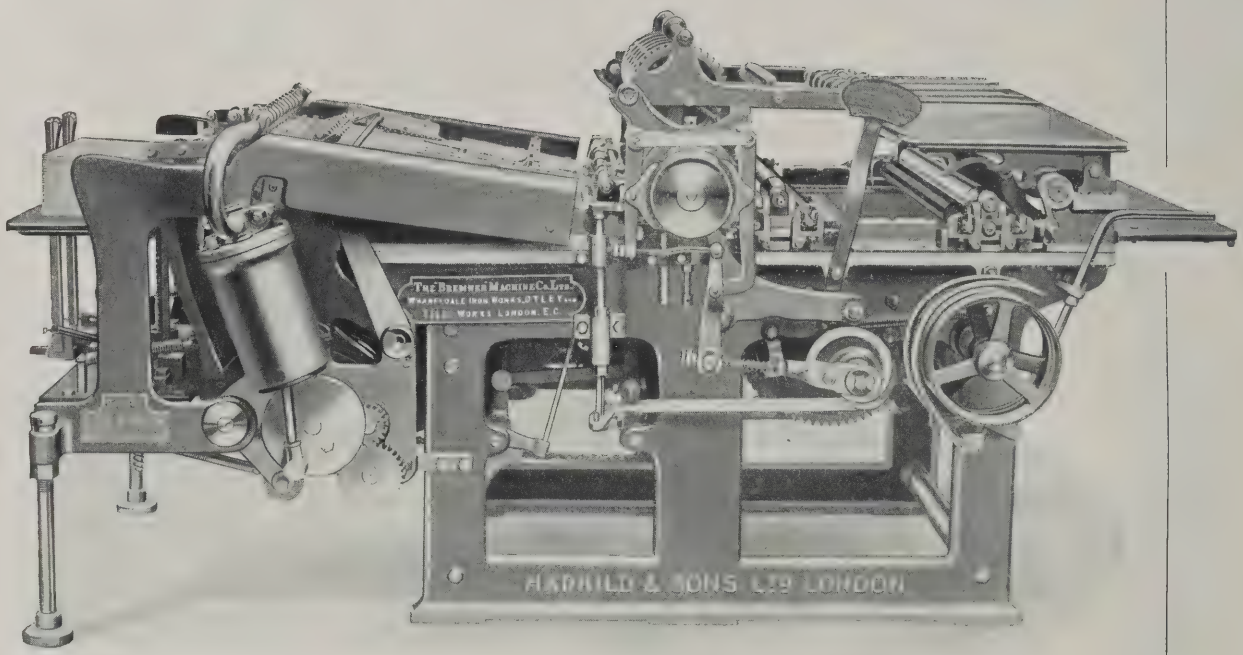
MANCHESTER. BRISTOL. DUBLIN. GLASGOW.



SPECIAL PATENT
1809—1925

ROLLERS and COMPOSITION

The "RAPID" Automatic Cylinder Machine with Self-Feeder



Harrilds' "Rapid" Automatic Cylinder Machine is the latest High-Speed Press fitted with Self-Feeder of new and improved design.

Feeder, which is of suction type, has our Patent Action for separating sheets, which dispenses with front air blast and ensures perfect control of the sheet from pile to front lays. Simple adjustments.

Size: FOOLSCAP BROADSIDE. Takes a sheet up to 22in.×15in.

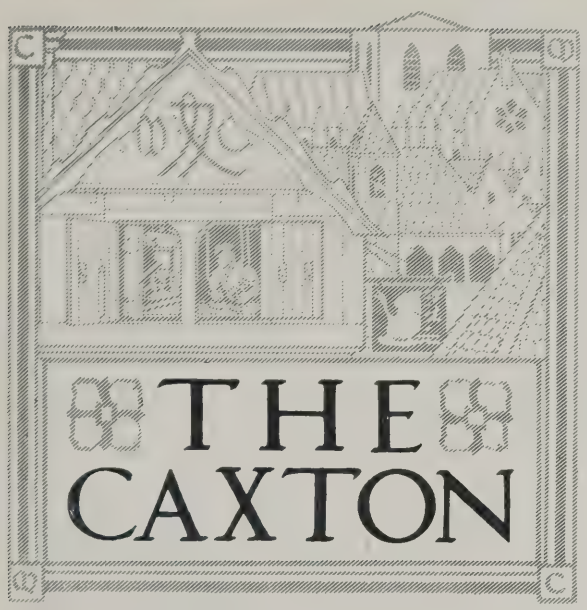
Speed up to 4,000 per hour: Register Guaranteed.

HARRILD & SONS, LTD.,

"Fleet" Works, Norwich Street, Fetter Lane, LONDON, E.C.4.

COLONIAL PRINTERS CAN GET FULL DETAILS OF OUR MACHINERY FROM OUR

Sole Agents for South Africa: Spicers (Export), Ltd., Cape Town, Durban, and Johannesburg.
Sole Agents for New Zealand: Brown & Stewart, Auckland and Christchurch.
Sole Agents for Madras Presidency: Massey & Co., Ltd., Madras, S. India.
Sole Agents for Australia: Edwards, Dunlop & Co., Ltd., Sydney, Melbourne, and Brisbane
(Wharfedale Printing Machines and Self-Clamp Guillotines.)
Middows Bros. & Linton, Ltd., Sydney and Melbourne (Box-Making, Binders' and Stereo Machinery, &c.)



London, July, 1925

Wages

UNIQUE things are happening. Changed commercial conditions are being admitted a cause for the readjustment of wages. In many quarters this is having practical effect, and it will be a great gain if capital and labour alike come to realise in these trying days through which we are passing how needful it is to clarify our thinking on this vital matter.

It will be agreed, we think, that the war greatly increased the difficulty surrounding the subject. It changed Labour's standard, and gave in some cases, but not in all, a fictitious value to wages. What we need is an effective compromise between Labour's ideas of its rights and Capital's idea of what industry can pay. Without such reconciliation there can be no certain peace in industry. We are quite sure there is the best desire in the printing trade to arrive at a true solution of this problem, and we venture to put here one or two fundamental economic principles which are static.

A " fair wage " is very vague, but such a wage should be a first charge upon any industry. Wage is a price. No industry can pay more for its labour than its financial returns will allow. Ethical standards of what is right may, and do, clash with economic possibilities, and our conventional standards of what is right are having to be adjusted to economic standards of what is possible.

This raises social issues which are very perplexing. Few can want to lower wages; but, if they are to be maintained or raised, it can only be by increasing the resources of the industries concerned. The claimant need is to increase the capacity of industry. That is a much better line of thinking than to reduce wages. When our Joint Industrial Councils confer on greater efficiency and increased production, let it be clear that both sides are equally concerned. We need greater efficiency which would, of course, lead to increased production primarily, and essentially in order to enable industry to pay adequate wages.

Collective Advertising

IN our judgment, it was a most regrettable blunder not to arrange for an ordered discussion on the subject of Collective Advertising at the Federation Annual Meeting. Here is a scheme launched a year ago with a great flourish, the first part of which has been completed. Interest has been aroused; buyers of print throughout the country have been stirred to explore the possibilities of the booklet as a means of publicity; many shrewd and enterprising printers have taken full advantage of the opportunity presented to them; and many others would have welcomed further suggestion.

Mr. Storey's protest against this subject being shirked was not very generally shared. But what of that? This is a matter on which printers need education. They need encouragement, and they certainly need guidance as to how fullest advantage may be taken of the interest already aroused.

These things at least ought to have been emphasised :—

1. That the issue of the booklet on booklets has aroused considerable interest among print buyers.

2. These men are looking to the printing trade for suggestions.

3. A few printers have taken advantage of this new interest created, and have done good business.

These suggestions might have been made :—

(*a*) Printers should, where business is likely to eventuate, make definite suggestions to customers.

(*b*) They should be assured that able and experienced copy writers are available to undertake almost any sort of work.

(*c*) And they should be prepared for the fact that literary men who can really write a good story will ask for a remuneration which may seem large to the printer who has had little experience of the equitable payment which a good writer expects to receive.

(*d*) This further suggestion is worthy of thought: That printers should not always wait for inquiries, but should be sporting enough to think out the needs and opportunities of a particular trader, and actually prepare lay-out and even story before he has been asked for it.

We are in a position to know that much good business has actually been created in this way. One printer booked a very large order for a booklet which he had prepared, and which he presented to the buyer in practically a complete form before he got the order.

It need hardly be pointed out that in this way price-cutting is eliminated; the printer gets a fair price for his work, and that price covers all the preliminary work done on the preparation of the job.

We repeat we think this campaign is being rather badly handled. What is the use of jumping off to a second part of the scheme until the first part has been thoroughly explored and its advantages fully advocated?

A few printers are doing very well out of this campaign. They will continue to do so. But this scheme is not for the benefit of the few, but the many, and it will miserably fail in its object if this fact is overlooked.

The Secret of Salesmanship

By O. J.

A CLOSE personal friend of mine has just been offered a position as a salesman for one particular line of goods in a business closely allied to the printing trade, at a salary of £1,250 a year. Salary—not commission. There is nothing extraordinary about that except this: my friend has never sold anything in his life! But that does make the offer extraordinary—until you know the man. The particular gift he possesses is, I believe, the mark of all successful salesmanship. It is re-inforced in this particular case by a striking personality, but apart from that his gift is one which all aspiring salesmen might with unspeakable advantage strive to cultivate.

This man did not seek this position in any way. It was offered to him.

Now so far as I know he has never sold anything, and I have only known two cases anything like this. One was a seller of pills in the public market places who was invited to tour the country as an open-air advocate of Tariff Reform; the other was a parson who was offered the position of salesman for a high-priced motor car.

The explanation was the same in both cases. The secret of it all is the Power of Persuasion. This is easier to illustrate than to define. But at the Bar and on the platform, across the conference table and over the counter, the power of the spoken word lies somewhere in this persuasiveness, backed by personality. Successful speaking consists not in style or rhetoric, declamation or invective—but in the persistent impression the speaker creates that he knows thoroughly well what he is talking about, that he believes in it, and is in dead earnest in believing that it is best for you to believe in it, too.

Behind the persuasive speech, I admit, there is education and strength. My friend declined this offer—not because he doubted his power to make good, but for other reasons.

Now successful salesmanship is a comparatively rare gift. It is in demand. If one can judge anything from the advertisements of "Schools of Salesmanship" many are called, but a census among business men would, I fear, show that "few are chosen." Yet something could be taught. Personality cannot be handed out by any school, but with a mental row of really successful pleaders before me I will put down the things which could be acquired—assuming always a good speech and gentlemanly bearing:—A quiet confidence; an assumption that while other things may be good, you know yours are the best; a gracious easy method of approach; a quiet certainty that you are doing business from the time you begin to talk; and lastly a pervasive suggestion that in each transaction you are engaged in mutual service.

Thus equipped I cannot see how a man could fail—providing always his proposition is a sound one.

We regret to report the death of Mr. H. W. Tomsett, an instructor in the letterpress machine department at the London School of Printing. Mr. Tomsett took up his duties at the school at the beginning of the present year, and after three months' service underwent an operation. Although only a short time on the staff of the school, he gave promise of having a successful career as an instructor. For a number of years Mr. Tomsett was engaged in the machine department of Messrs. Eyre & Spottiswoode.

HENRY BOOTH
(HULL)
Limited
Roll Ticket Printers
and
Label Manufacturers
HULL

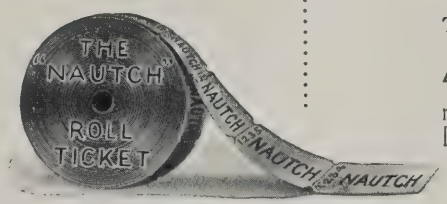
Telegrams: "Numerical, Hull."
Telephone: Central 7491.

IF IT'S
TICKETS
AND
LABELS in Rolls

then the "NAUTCH" series will fill your requirements. Do not turn away enquiries, send us full particulars and we will give competitive prices by return.

We allow a liberal TRADE DISCOUNT from our Price Lists.

Always have our Catalogue and Price List at hand. If you have not already received one, send a post card to-day. It will pay you to do so.

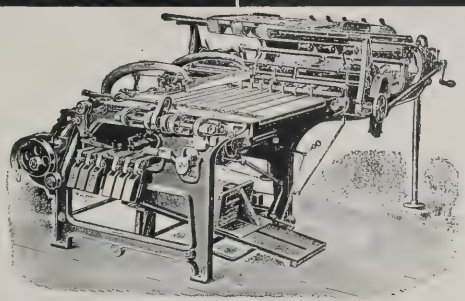


REGISTERED TRADE MARK.

We supply only the ORIGINAL and GENUINE
BREHMER MACHINES and SPARE PARTS

Let us quote you for . . .
THE LATEST
BREHMER
FOLDING MACHINES
WIRE STITCHERS
THREAD STITCHERS
THREAD BOOK SEWERS
END SHEET PASTING and
GUMMING MACHINES

We Give you
BEST PRICES and
QUICKEST DELIVERIES



Latest BREHMER Folding Machine with full Automatic Feeder. Output 4,000 sheets per hour, no creasing of paper, and perfect register guaranteed.

We Hold an ENORMOUS STOCK of **GENUINE BREHMER SPARE PARTS** and can therefore DELIVER REPLACEMENTS BY RETURN.

We also supply
WIRE and STAPLES
THREAD
TAPE
GLUE, Etc.

We are SOLE AGENTS for the
"FORTUNA" LEATHER SKIVING MACHINE

Send all Enquiries to:—
R. HURNER, Ltd
121-123, ROSEBERY AVENUE
LONDON, E.C.1.
'Phone: Clerkenwell **1568**
Telegrams: "Agentbrehm, Smith, London."

Official Agents to—GEBR. BREHMER, LEIPZIG. *the Sole Manufacturers of the Brehmer Machines.*

More Notes on the Printing Exhibition

By FRANK COLEBROOK

AND the first note in this second instalment is that printers must at this time of all times welcome any printing machine improvements, any process improvements, any new methods, even new gadgets; they must welcome anything and everything making for economy in working.

A friend of mine lately called on a large manufacturer. His name would interest many if I felt I might mention it, but I don't want to bring the reference too close home. The managing director said to my friend: "Look at this great pile of MS. That's a catalogue of our business. I badly want to see it issued. I know I ought to get it out. On every ground the business needs it; and *I can't get it out because it would cost me too much.*"

Perhaps he was foolish. Perhaps this is another case in which a man, because he can't take the precise course he has first mapped out for himself, has refrained from taking a course which with all its limitations would be worth taking. As the French say, "We may let the better be the enemy of the good." Quite possibly, too, this man might do well to issue his catalogue in parts. He might issue a small monthly or even quarterly house journal or trade reminder, and let parts of the complete catalogue accompany it. But, however that be, however foolish he may be, here is a concrete simple fact that what has now become the cost of printing is restraining a man who is not without enterprise and industry, and whom, if I could mention his name, you would certainly recognise as one who is head of an important business.

I cite the instance from yesterday's conversations to enforce that every kind of new economy, every kind of new efficiency in printing, must be sought after, and as far as possible must be promptly adopted, in order to reduce printing costs and to encourage trade.

Which may prelude my further words upon the recent Printing Exhibition.

The average printer is not a buyer of very large sizes. Remembering him, I will speak first of Mann's "Baby" single-colour rotary offset machine (20½in. by 12½in.). This "litho printer's platen," as Mann's call it (and I think they speak happily and truly) only occupies 6¼ft. by 4¼ft. It is nothing out of the way to find that 15 to 20 different jobs and 7,000 to 10,000 sheets are printed on this little Mann "Baby" rotary in an ordinary working day. Just the machine for short runs, only about ten minutes being needed to change from one job to another in the same colour, and only 30 to 40 minutes to change to another colour.

The catalogue in which George Mann & Co. copiously and pictorially described their machines was produced by photo-offset process upon a Mann double-demy single-colour rotary offset; there was certainly a very fine clearness in the detail of these sixteen mechanical subjects. Mann's had seven patent rotary offsets and one rapid rotary tin-printing machine at work.

From Mann's "litho platen" I turned to the eight-crown patent two-colour and perfecting rotary offset. Its latest development is to deliver the sheet at the front, as on the single-colour Mann offsets. Twenty per cent. increase of output is derived from this improvement. I imagine that the large number of repeat orders for the machine are due to a considerable extent to its versatility—the fact that you can print two colours on the front of the sheet; or you can print the same colour on the front and the back; or you can print different colours on the front and the back; or you can print a single colour on the front or a single colour on the back. The machine suits well for high-class colourwork, newspapers, bonds, stamps, cheques, cartons, and the like. It has automatic lowering pile delivery, which adjusts itself to any weight or thickness of paper or card.

I am absolutely disinterested as between all these makers. I can only gratefully acknowledge the unfailing courtesy with which all makers deal with the occasional questions which, in pursuit of my valuing work, I occasionally put to them. My absolute disinterestedness being understood, I think it is quite in order for me to bear a personal testimony that, in going about the country as I do, into the machine-rooms of one great printing concern after the other, I have never that I can recall heard a disparaging word re a Mann machine. I have never known of one being put out because of preference for another. I have observed them gradually becoming virtually the sole litho resource of very big users.

Mann's incoming to the sphere of printing on paper by offset was not at all a consequence of their slacking in any way as machine makers for printing on tin. Quite the contrary. It was shortly after they had introduced their standard rotary tinplate decorating machine that they placed on the market, in their more or less pioneering way, an efficient rotary offset machine for lithographing upon paper.

There may be something worth pondering there anent.

If Brown and Jones, two rivals in business, have had, the one, Brown, a jolly good, and the other, Jones, a terribly bad, business year, Jones is the one who ought through dire compulsion to be full of vigour and enterprise for the new year. Yet don't you agree with me that it is as likely as not that it will be Brown, the man who has done well, who'll be the more energetic of the two?

Appetite grows by what it feeds upon, in business as in other walks of life. Of course, one may go too far, just as a man bound for and only desiring Edinburgh may stupidly go on to Inverness—though the chances are that he will get out at Edinburgh; and the man who fears to book for Edinburgh, lest he should be unable to resist a further forward impulse, is probably not yet born. In the difficult times through which we are passing, there's little fear of business men carrying enterprise too far. But I do wish to hint to myself and to you and to the next man to do what this firm did—render one's best in the service one can see, as they did with their tin-printing machine improvement, and thus become both better equipped and better heartened for some unsuspected service that one can't see; some good hap of the future. "The gaein' foot's aye gettin'"—

NEW STOCK LINES for the PRINTER and PUBLISHER

Chalfont Antique Laid and Wove.

A soft, mellow Esparto paper, possessing good bulk without fluff. A fine medium for Novels and general literature.

Croxley Super Brochure Laids, D.E.

A beautiful series of Antique Laid Papers, possessing artistic shades and bold laid character — suitable for Brochures, Menu Cards, Programmes, Christmas and New Year Greetings.

St. Albans Antique Laid, D.E.

An attractive paper, possessing bold defined laid lines, and a distinctive feathered deckle—recommended for good class publications.

Original Cylinder Antique Wove, D.E.

The old time character and deckle edge make this grade a charming paper for edition-de-luxe, choice publications, gift books, etc.

The above are a few of the new stock lines we have laid down to meet the demands of progressive Printers and Publishers throughout the country. We shall be happy to send you a printed portfolio demonstrating the uses of these papers, and also full sample sheets for making up dummies.

John Dickinson & Co. Ltd.

PAPER AND BOARD MAKERS,

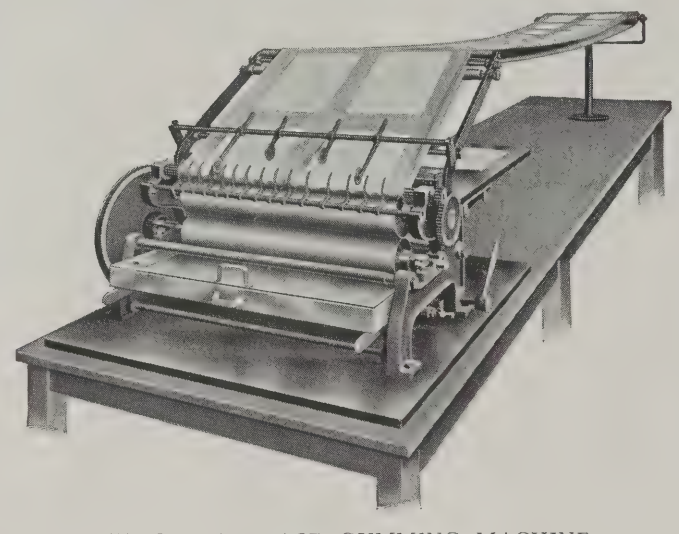
CROXLEY MILLS, WATFORD, HERTS.

Telegrams: DICKINSON 693 WATFORD. Telephone Nos: 693-4-5 WATFORD.

M. C. RITCHIE Ltd

145, Farringdon Road, LONDON, E.C.1

Specialist in Machines for Glueing, Gumming, Varnishing & Coating.



WHOLE SURFACE GUMMING MACHINE,
fitted with automatic take-off and conveyor for bench.

BRITISH
Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle.

Telephone: Clerkenwell 6287.

SOLDANS LIMITED

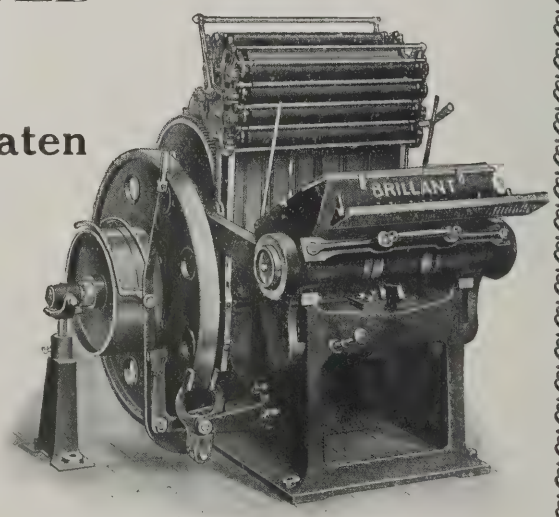
INSPECTION INVITED.

beg to call your attention to
THE LATEST MODEL

"Brilliant" Fine-Art Platen

It is built on the latest engineering principles, and is a fine stable machine, with ample ink distribution for the heaviest solids. There are no cams to wear and cause trouble.

The "BRILLIANT SPECIAL" is a lighter model for good Half-tone and Colour Work.



Built in Three Sizes.

Inspection Invited at the Sole Agents':

44-46, EAGLE STREET, HOLBORN, LONDON, W.C.1.

Telephone: Chancery 8155. Telegrams: "Soldanify, Holb., London."

and often getting more than it sets out to get. Like Saul, seeking some lost asses and finding a kingdom.

Mann's set a fine lead as tin-printing machine makers. Their standard single-colour rotary offset, with which they followed up so soon their last tinplate success and their other exhibition machines, from demy-folio to eight-crown, suggest the effect on themselves of their own previous tin-printing achievements.

These offsets have the same basic principle as the rotary tinplate machine, except that the impression cylinder is half the size of the blanket and plate cylinders, making the machine a two-revolution one. This special combination is Mann's master patent. The demy size differs from their other standard machines in delivery only, for with demy size a shoot delivery is provided. The delivery of the larger machines is of the " positive " type.

In the Mann rapid single-colour rotary offset as shown at the exhibition, fitted with the Mann automatic feeder, one noted the placing of the damping mechanism at the opposite end to the feed-board. The delivery is by chain gripper mechanism, with a slow-down motion when the sheet is just about to be deposited. The feeder is of suction type.

The eight-crown shown by Mann's was fitted with the latest independent damping for each plate, and was fed with Slogger semi-automatic feeder.

Mr. Backhouse (of H. T. Backhouse, Ltd., Black Horse Lane, Walthamstow, E.), who has lately brought out his special feeder, was feeding through some Mann machines at the Hall. He showed his full automatic pile feeder, and also his semi-automatic feeder as attached to a Mann " Baby " offset press. The " Baby " offset is also made to be hand-fed.

The patent single-colour perfecting rotary offset by Mann's is practically their patent two-colour and perfecting rotary offset with elimination of the two-colour function, leaving the machine free to do perfecting work. It is a one-colour machine instead of a two-colour, but prints both sides simultaneously at one operation.

A Cross automatic feeder was working upon one of Mann's rotary offsets, and a Slogger upon more than one.

There was an entirely new two-revolution press upon the Dawson, Payne & Lockett stand. The makers have given very special attention to the bed movement, and believe it to be the best available. If I remember rightly, it resembles the Huber movement. There is a very fine impression. The make is extremely solid just at the point of impact. I think I am right in saying that experienced judges in Messrs. Clowes' great printing works have given this " two-rev." a very good word from their experience of it. The inking distribution is believed by the makers to be the best that is to be found in any press built on the two-revolution principle.

The inventive mechanician has done his utmost to simplify the work of the operator using the Dawson folder, shown on the stand of Dawson, Payne & Lockett. Whatever size of sheet has to be folded, the operator sets to the index figures marked for the different folds. Of course, too, any folder by these experienced makers will have good perforating to make sure of the release of air, which otherwise, being imprisoned, would cause something of a buckling at the fold. A folder shown at the exhibition was a six-fold with two parallel movements giving great variety of formats.

Dawson, Payne & Lockett were showing, too, the Waite inverted type of die press. One was in operation in the Gallery. A steel shaver comes along and takes ink back into the duct, and there is so little ink left to be removed that all that is necessary is one little strip of paper to complete the wiping. A valuable saving is made of ink and wiper paper.

Waite offset machines here were also shown; with the same automatic feeder as upon the Falcons. The rollers were driven from the driving shaft, and not from the cylinder gears, so that the function and life of the cylinder gears are easy and prolonged. This is one of the few offset presses with helical gear; other makers who adopt helical gear do so only by paying royalty to Mr. Fred Waite.

In a two-colour Waite offset machine built on the basis of the single-colour machine it is to be noted that each colour has its own driving mechanism—its own pair of cylinders, plate and blanket. There is a patent mechanism for getting the plate into position quickly for the second colour, a mechanism which the makers proudly feel should be the envy of press makers or users everywhere. A second plate can be swivelled up or down so that you can easily get register of one colour with the other. Each colour has its own damping. The whole mechanism throughout is very accessible. Of course, the little Falcon was here on this Lockett stand. It will do envelopes at 4,500 per hour; printing on the face or flap. It will serve for cards or stout paper.

One of the most interesting features of this Dawson, Payne & Lockett stand was the " Combine " machine. One hears a good deal of firms combining simply to save costs. Here we saw an instance of the pooling of ideas. Anything that either firm could throw into the common stock was thrown in in the making of this new machine called the " Combine." It has already been very thoroughly tested. The machine gives speeds which had hitherto been hoped for, but had not been heard of as things actually accomplished.

A double-royal size worked off at 2,400! Two to three times what a very little time ago was counted not an unreasonable output. The delivery is printed side up; with nothing touching the printing surface. If I remember rightly, a Cross feeder was at work on this Combine.

I saw, too, a stop-cylinder press on the stand which was a smaller brother, so to say, of the " Combine." It took a demy sheet, and was fitted with a Waite patent pile feeder, working with a suction operation, which turns the sheet over and delivers it to the conveying apparatus. I understand that this demy runs at four thousand an hour; and that it has more inking power than most automatically-fed cylinder machines. Again, the Standard Wharfedale, sold for general jobbing work, was shown as a machine designed to print a full forme of halftone without any yielding under the impression. And, of course, we had the Summit—the glorious Summit; with its top feed; its various distinctive features. Otley's just pride.

In a screw-clamp guillotine Dawson, Payne & Lockett have embodied helpful features of their self-clamp. One noted the continuous flywheel and disc clutch, the same as on the self-clamp machine—a clutch without a jar.

Caslon's greatest exhibit was—Caslon's—a foundry over two hundred years old! They have reached their bi-centenary since the last exhibition. Where's your America now? And the old firm was never so young; never so alert.

Oxford and Cambridge fellows will tell us all about our wonderful past, and H. G. Wells or Bernard Shaw will tell us all about our wonderful future, and Caslon's will let them. Caslon's will tell us about our wonderful present. Not to speak of the wonderful presents they will give us.

A Potter proofing press and Poco proofing press, when in a works they have saved their own costs and still are effective and are time-saving and money-saving, become things which in a sense have cost us nothing! All right, Mr. Williamson; if you will be a purist, they do cost someone something, but in a sense they are presents which Caslon's enable us to give to ourselves. We won't split hairs. I'll simply say that the Potter proofer was shown for the first time on this Caslon stand. So was the Trimmiter machine; with its special work-holding device, its improved setting of gauges, and the rest. This, too, was the "first time of"—exhibition—"asking," of asking, that is, for our attention, by the Rouse Rotary Mitreing Machine. It gives two complete mitres at one cut, with a possible speed of 4,000 mitres per hour. The first time, too, of asking by the Rouse Sawing Miterer. This has an extension gauge; up to 160 mitres. Combination corners can be made up and mitred in one operation.

Of course, Chandler & Price platens are very familiar friends by now. There are ever so many thousands of them in use all over the world, with or without automatic feeders.

Caslon's showed us a number of new developments on these Chandlers; a roller track extension; new vibrating distributing rollers, and a new vibrating distributing fountain for halftone work.

A 30 in. lever Chandler guillotine, as here shown, can be altered at any time to become a power machine.

One thing that was very pleasing to me was to encounter here the reminder of Vickers's enterprise. In all sorts of ways our plucky engineers try and try and try to keep large staffs employed. They turn to anything they can do for the printing world or for any world. Printing may have its difficulties at times, but what have any of our burdens been of late years in comparison with those that have befallen the engineering world? All honour to those who, like Vickers and Carlaws, are eager to find, and, finding, to develop,, any and every means of serving the community and helping our employed or those who are in danger of becoming unemployed.

Vickers No. 16 wire stitching machine, here shown, stitches up to $\frac{7}{8}$ in. thickness. Its special features include a silent clutch, instantaneous setting, sliding gripper feed, and a double-purpose table. It's a machine for heavy work, and to serve through a long life at low cost.

Leading newspapers are using a patent automatic re-pressed felt blanket, as here at the exhibition by Caslon's. Besides a very fine woollen portion, it has an ink-proof face which obviates necessity for tympans or for washing. A new style of Patent Oil-proof Face Underneath blanket, giving longer life and improving upon the rubber blanket, was also shown by Caslon's; as, too, was a fibre moulding blanket for wet or dry flong; to ensure better matrices from which a greater number of casts can be taken.

And then there was the remarkable Caslon composing-room display—I never saw such galleys, so light, so handy, and so cheap. And the model composing-room equipment and the caseroom fitting up in general, made one visualise one's self again in a composing room, new style—Caslon style. Two hundred years old, and so very young! So entirely emancipated from anything like grooviness.

Greetings in passing to that good friend of us all, Mr. Geddes, who kindly piloted me round. In himself he was an exhibition, too—an exhibition of a man so enthusiastic in his craft that he has twice gone to America, at his own expense, to inform himself more thoroughly as to the latest and best mechanical, or chemical, or any other powers and factors in printing operations by which we might benefit.

Not that a thing is necessarily best because it is American. That salesman, however, is the best judge who has studied the printing world on both sides of the ocean; and that is what Mr. Geddes has done. He is always learning, and he is always teaching. I congratulate him upon his Caslon association, and I congratulate Caslon's upon him. Let me see, was it he who parodied the saying about a man's simple home being his castle, and would have it that every Englishman's printing house was his Caslon

A printing exhibition without a specific display by Messrs. Waite & Saville, of Otley, would have been once again Hamlet without the prince—or spell it "prints" if you like. The firm had a fine range of labour-saving specialities. Here one saw their Auto-Falcon, their Falcon Safety Platen (demy-folio), and their Express Auto. I have had a chuckle a good many times over Evening Standard posters, for time and time again its sporting prophet, who signs as "Falcon," breaks out in jubilation—or should I say The Standard poster sub-editor breaks out in jubilation—and shouts about Falcon's many wins. I sent Fred Waite one of these. Personally, I have not found anyone complaining that the foot delivery of the Falcon is any particular detriment, and be very sure that as brainy a man as Fred Waite did not adopt this expedient without believing that he thereby secured much more than compensating advantage elsewhere in the machine for any objection to not having the sheets instantly in sight. The Waite Rotary Offset, the Waite Automatic Offset (double-medium), and the new Waite two-colour offset were shown. This new two-colour embodies features which Waite & Saville regard as making it exceptionally easy to made ready, to operate, and to get at in a moment. It has pile delivery. Elsewhere I have mentioned the Waite inverted die press (9 in. by 5 in.) and its great economy of paper and ink. I should not omit mention of the Standard die press (4 in. by 2 in.). As the word inverted implies, it illustrates a striking variant upon the former method of going to work. John Dickinson's are agents for Waite's in India, Burmah, Ceylon, South Africa, East and West Africa, and the Far East; and Alexander Cowan & Sons are their agents for Australia and New Zealand, so very good arrangements have been made for enabling their Falcons to fly all over the world. The London agents are, of course, Messrs. Dawson, Payne & Lockett, Ltd., of Dean Street, E.C. Otley is proud of Fred Waite, and so are we all.

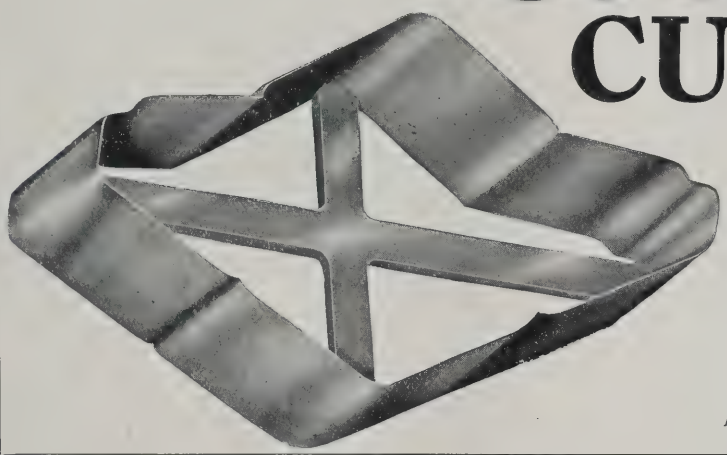
EVERYONE USES ENVELOPES——

AND SO EVERYONE BUYS ENVELOPES.

Therefore Envelope Manufacturers Require the Best Cutters,

which of course are ——

Erskine CUTTERS



MADE BY

K. JOHNSON & SONS,

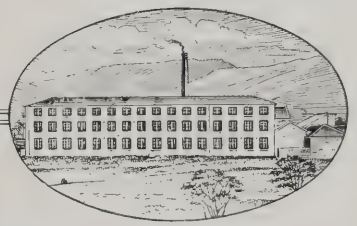
ERSKINE WORKS,
LEICESTER.

Phone: 178 PRIVATE EXCHANGE

Where the BUTTERFLY Products are made :

The Home of GUMMED PAPER.

Mill No. 2, Camberwell, SURREY.



Devonvale Mill, Tillicoultry, N.B.

The Home of COATED PAPER.

Send your enquiries and ask for samples of

Gummed Papers **Art Papers**
Gummed Tapes **Chromo & Enamel Papers**
Stay Papers **Leather & Fancy Papers**
Plain & Embossed Cover Papers.

SAMUEL JONES & Co., Ltd.,
BRIDEWELL PLACE, E.C.4.

Our Motto is :
SERVICE.

At sixty civil servants may retire, at sixty-five they must retire. Langley & Sons are certainly our servants, they are certainly civil, and they are sixty-five. "Printers for discriminating advertisers," since 1860, their announcement sets forth. But we cannot let them retire. They are altogether too valuable to us—by way of providing us for one thing with a very excellent president of the London Master Printers' Association; not to say a prospective president of the Federation. By way also of enforcing that specially needful reminder of what the letterpress man can do. The average printer is not at all awake to the full potency of his types and his machines; Langley's have for some few years made a particular study of fine letterpress printing, especially as applying to winning business for customers along various lines of advertising. They showed not for the first time a very fine array of letterpress posters.

The late Lord Goschen used to dwell upon the high importance of "Imagination in business." Our controllers of gas companies, and of the electric fluid, or "juice," or whatever you like to call it, seem very determined to give their "airy nothings," if not exactly a local habitation and a name, something very like a sentient being and a frame. I received lately in my home a striking illustrated circular about "Gas, My Servant," and here are Electromotors, Ltd. (Openshaw, Manchester), at the exhibition, telling us that Electricity is *our* power. "Sir, I sell what the world desires to have—power," said an old engineer of long ago. "Electromotors" were winners of a fine medal in this exhibition twenty-one years ago. Here they are to emphasise how electricity is clean, how it eliminates wastage, gives perfect control, increases output, and turns out better work. This Openshaw firm specialises in the application of electricity to the service of the printer. It showed a complete electrical equipment for the operation of a rotary press on their well-known "Gem" system, consisting of a main motor of thirty horse-power, the auxiliary motor generator which provides the "barring" current, and the fully automatic control panel. They showed also a number of typical sets of motor and control gears, both automatic and hand operated, suitable for use in conjunction with flat-bed presses and jobbing machinery generally.

There were several new features in the 42 in. "Advance" self-clamp guillotine shown by William Crosland, Ltd., of Bredbury, near Stockport. The flywheel fitted with ball bearing is adaptable to ensure greater economy in motor power and in the attention needed. The same guillotine is offered fitted with automatic feeding attachment. It is submitted by the makers as very suitable for tickets, cheque books, cigarette cards and label cutting and similar work. The feeding arrangement and the strongly constructed mechanism together mean that a very serviceable machine is placed upon the market at a price comparing very well indeed with that of foreign makers.

A word about boxmaking—and box decoration.

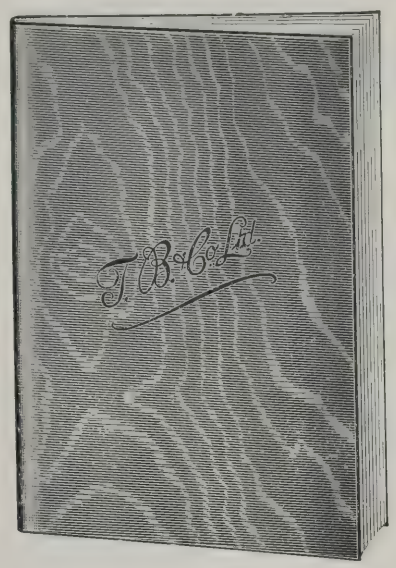
I have sometimes wondered whether or not the printer who is a good colour lithographer has realised that it would not be so very difficult for him to render a complete service in boxmaking, offering a design, and, on the design being approved, equipping himself for cutting out and making the boxes, printing the most suitable "top," and delivering something not only strong and handy, but commended by its beauty. A good many of us in a good many lines of life might probably ponder yet and chew the cud every now and again of those words of Pullman, the maker of Pullman cars: "What business success I have had I owe in very large part to my realisation of the commercial value of beauty." One who, availing himself of machines like Crosland's, makes a serviceable commodity which can be beautified, and beautified by himself in another department of his business, is surely in a strong position.

For the actual making there are Crosland's to help you. Crosland's showed their new model cutting and creasing machine, size 22 in. by 30 in. inside the chase, complete for folding box work. This is built for "heavy duty," to use the engineer's familiar term, and is made very substantially. It was shown fitted with heater plate for embossing. The lightest or the heaviest weight boards are bent by Crosland's 40 in. latest improved bending machine without the boards cracking. The machine is made in various sizes up to 75 in. wide. Stitching, that bread-and-butter necessity, has been well cared for. One saw at Crosland's a No. 12 Boston wire stitcher. This model has a 12 in. arm with an easily-adjusted attachment to make the stitch either in direction across or alternatively parallel with the arm of the machine, as the operations demand. We saw, too, their No. 15 Boston wire stitcher, a heavier and more substantial machine, very suitable for heavy container work. Special stands and attachments can be made for practically any class of box.

British workmen in London are engaged in constructing Cross continuous automatic feeders. All parts are made in bulk to standard templates. Whenever a duplicate, however small, is required, it can be found immediately in the finished stores at the works or office in London. A large stock of patterns are kept ready for delivery on 'phone message or telegram. All Cross feeder parts are interchangeable, and do not require fitting or adapting in cases of worn or broken parts. Rather a hard saying this may seem, but from personal observation I incline to regard it as saying no whit more than is justified.

"The first million the hardest" is the title of quite an interesting American biographic book telling the life story of a dollar millionaire, and, to be sure, most of us will admit that we have never found any difficulty about making our second or third million. It's making the first that has bothered us a good deal, and is bothering some of us now. "The first thousand Cross feeder installations, the hardest" is a booklet they might put out. They are very close on the thousand line—I mean that about a thousand Cross feeders are installed in this country alone. One firm has put in 131. There were six Cross feeders shown at the exhibition.

"I only make two things," a very successful manufacturer once said to me, "and," he added, "I wish I only made one." The Samuel Jones firm, of Bridewell Place, have always seemed to me to be a good illustration of what can be done by specialising. They find, to be sure, how varying may be the embodiments of even one line. But to speak simply, we may talk of them as producers of gummed and coated papers who have managed somehow to give us all the advantage of adhesiveness without the trouble of the papers curling. Their success is fairly well known, but if all were known, the extent of that success might astonish



Have you seen this Book?

If not send for a copy.

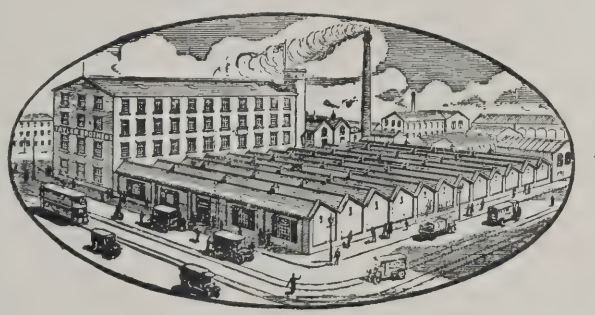
It gives the Prices and shows the Qualities of over **700 Stock Lines** of **Envelopes.**

THORBURN, BAIN & CO., LTD.

The Broadwall Envelope Factory. Stamford Street, LONDON, S.E.1

ANYTHING IN COLOR!

Better, Quicker and Cheaper than can usually be obtained.



Pictorial Lithographed Posters
(in sheets up to 44 x 64 inches)

For Shipping, Railways, Pleasure Resort Announcements, etc.

We also undertake every kind of COLOR PRINTING, as
Showcards, Labels, Wrappers, :: Coloured Supplements, :: Children's Picture Books.

Chromo Almanacs, Card Calendars
Daily, Weekly & Monthly Date Blocks
Decorative & Advertising Transparencies
:: Sports Club Fixture Sheets ::

In Memoriam Cards, Borders, Blanks
:: Pictures and Wrappers for Boxes ::
Trade Mark & Decorative Transfers
for Engineers, Carriage Builders, etc. etc.

INFORMATION, SAMPLES AND PRICES ON APPLICATION.

TAYLOR BROS. :: **THE TRADE COLOR PRINTERS** :: **LEEDS.**

Telephone: 24396. Wires: "Almanac" Leeds.

some. It is surely all based on consistent and concentrated and very efficient service. Their display at the exhibition included various gummed papers—ordinary flat, transfer, circular, stay papers, sealing machine papers, tapes and coils. There were also one- and two-sided art boards, white and coloured enamels and chromos, and various box covering papers, marble papers, printing and writing papers, blotting and cloth-lined papers and book cloths, waxed papers, and oiled boards, and the like. Well, I suppose these have been adhesions to the gum. Congratulations, anyhow, to Messrs. Jones and to ourselves, whom they have served so well.

Printers who sincerely intend to make themselves better equipped for talking as advertising consultants to their customers must understand what can be done with shading mediums, and the Ben Day shading medium firm, of Albemarle Street, Piccadilly, were here to help. Lithographic firms as well as engravers can be greatly assisted by the Day shading mediums. They are not bought, but an annual rental is charged, and mediums can be exchanged or replaced. There is a wide selection. For varying strengths of tone a medium can be detached, re-inked and re-adjusted, and micrometric adjusters may be moved to effect any range of increased colour effect or any variety of pattern. Of course, it is absurd to expect any shading medium to do what the hand can do. As Burns might say, " A hand's a hand for a' that." However, within their limitations, they may be very effective and very time- and labour-saving

John Dickinson & Co., the great paper makers, are opposed to master printers. Oh, yes, this is strictly accurate in form; it is only wrong in fact. All I mean is that their premises are opposed, at any rate are opposite, to those of the Master Printers' Federation in Old Bailey, E.C. So far as relationships go, Dickinson's and the paper-making craft for which they, through a century, have been leading spokesmen, are with every year coming to be on more friendly and confidential terms with printers. They come year by year to better and better understanding of each other. At the Hall, Dickinson's were showing some of the main products of their famous mills, the Croxley Mills, the Nash Mills, the Home Park Mills, and the Apsley Mills, including their banks, and loans, and ledger papers, their linen-faced stock, their printings and S/C and M/F, their litho papers, their pulp boards, and the rest.

It is a change of subject, but let me mention here the gold and silver letterpress printing ink, Glossolar, a mixture of liquid and powder which it is claimed produces a very satisfactory letterpress printing ink in three shades of gold and also silver. This was shown by Davies & Allen, of 43, Basinghall Street, London, E.C., who also had a great variety of water and oil colour tubes, painting and story books for the artists' material trade, lustrous metallic stencil outfits, and Staneglas window transparencies, this last stocked in about 150 different patterns.

Nearly thirty years ago I remember being in Jenson & Nicholson's works at Stratford. A partner was travelling in India at the time, and a letter was just in from him telling them that some of their lacquers or varnishes or copals were not put up in sufficiently bright and attractive containers. They were drab, and in that land of sunshine the callers at the bazaar were thereby prejudiced against them. Doubtless this famous old firm, which now by four years has passed its centenary, has carefully heeded any such hints as these. It was good to see them at a printing exhibition. Their exhibit included a comprehensive display of tin printers' varnishes, white dial varnish, pale elastic tablet and varnish for exterior and interior tablets, polishing copals, and (surely a very important thing, supremely important) a pasteurising varnish for " crown cork " makers and similar industries; and coloured transparent lacquers, and perfectly clear varnishes for transparency printers.

But then they come nearer to the craft than this. They showed colours for lithographers, poster paper and showcard varnishes, celluloid varnish and enamels for showcards and advertisement tablets, window, envelope and relief stamping varnishes, and printers' gold sizes and liquid driers. There they were; ready with their varnishes and the rest for our orders of all " sizes."

" Un*spil*able paste! " (italics mine). That the exhibition catalogue told us we should find at the stand of Johnson & Sons, manufacturing chemists, of Cross Street, Finsbury. The printer had not quite an " inch " for his paragraph, and that, I suppose, is why he did not take an " L," which otherwise he would have taken, and turned " unspilable " into " unspillable." But has he not possibly improved on the intended adjective? Johnson's Pastix for home and office is commended to our notice as neither too thick nor too thin; as a paste which will not fall off the brush nor ooze at the edges of the paper. To those who have sometimes been plagued by poor paste mishaps, a claim regarding some paste we have used, as being neither too thick nor too thin, would be in itself a bit too thick. But my advice is, try this and see if Johnson's are not perfectly justified.

They also supply all kinds of chemical products needed in the making of process blocks.

I had long known that it was not Dr. Johnson who gave its name to Johnson's Court, although he lived many years in a house at the head of the court. I do not suppose H. F. W. Johnson, of 12, Johnson's Court, who was showing his gold and silver inks in various shades at the exhibition, will claim that he gave the court its name; but neither do I suppose that he will particularly mourn over the matter if his customers make this flattering inference. And he seems to be going the right way to create a business big enough to prompt such a thought. He was showing at the exhibition his gold and silver inks printed on various qualities of cover and other papers. He specialises in metallic ink. He showed a range of gold and coloured bronze powders which he claimed to be of so even grain that dross and waste were eliminated. His Metano gold bronze powder is put forward as a litho bronze powder which has great brilliancy, permanency and covering power, and is varnishable. It is supplied in four shades.

One saw goldfish and water plants—but why not ducks?—on the little artificial landscape contrived by the Dux Chemical Solutions Co., of Bromley-by-Bow, London. This water was all supported on a foundation base of Duxeen. Book covers, labels and so on immersed in water were to be found on the stand, and a complete waterproof book was on exhibit, and was offered to any visitor who cared to test for himself such a unique production. A book that would not stain when water

IF YOU WANT A

Trade Lithographer

who will give you first-class work at a reasonable charge and strictly respect your confidence, send your enquiries to

Thomas E. Bingley

Trade Lithographer

Highcross Street

Leicester

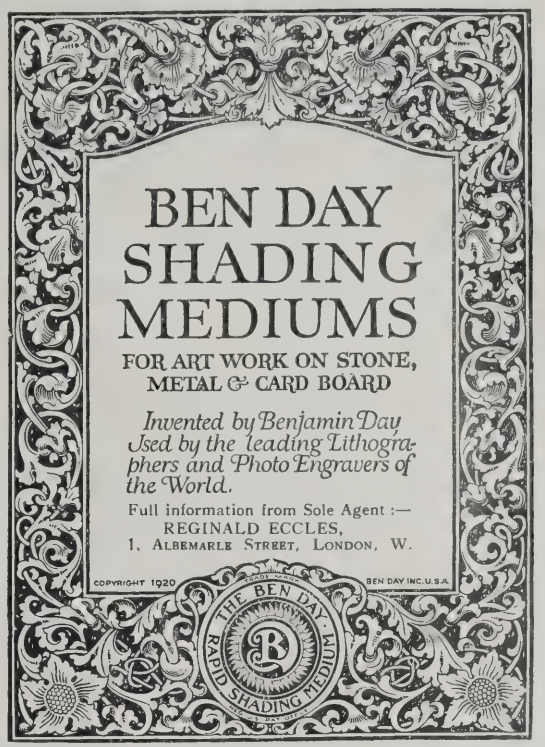
Our Speciality :—

HIGH-CLASS COLOUR PRINTING BY THE OFFSET PROCESS

All Estimates by return of post

Telegrams: "Bingley, Printer, Leicester"

Telephone: 2297


BEN DAY
SHADING
MEDIUMS
FOR ART WORK ON STONE, METAL & CARD BOARD
Invented by Benjamin Day
Used by the leading Lithographers and Photo Engravers of the World.
Full information from Sole Agent :—
REGINALD ECCLES,
1, Albemarle Street, London, W.
COPYRIGHT 1920
BEN DAY INC. U.S.A.
THE BEN DAY
RAPID SHADING MEDIUM

TELEPHONE: CENTRAL 6678. TELEGRAMS: PRINTAUCT, FLEET, LONDON.

EDWIN W. EVANS

150, FLEET STREET, LONDON, E.C.4

Auctioneer & Valuer to the Printing & Allied Trades

Fire Loss Assessor. Rating Surveyor. Newspaper Valuer.

SALES BY AUCTION conducted in Town or Country of Printers' Plant & Machinery.
VALUATIONS for Fire Insurance, Probate, Company Promotion, and Partnership.

SPECIALITY:

Detailed Inventories with every Individual Item Priced.

The Valuations and Sales of Printing Plant executed by me during the TWELVE months ended 31st December, 1924, exceeded One and a Half Million Pounds Sterling

RECENT VALUATIONS INCLUDE—

Adlard, Son & West Newman, Ltd.
Allen Davies & Co., Ltd.
Berry, William
Caslon, H.W., & Co., Ltd.
Cooper, Dennison & Walkden Ltd.
Cork Examiner
Crumbie, T. H., Ltd.
Dover Express
Dudley Herald
Dublin Express & Mail
Ede & Townsend, Ltd.
Fosh & Cross, Ltd.
Halifax Guardian.
Harvey's Ltd.
Hely's, Ltd.
Isle of Man Times.
Johnson, Riddle & Co., Ltd.
Jones, Samuel, & Co., Ltd.
M'Culloch, John.
Oldham Chronicle.
Ritchie, Andrew, & Son, Ltd.
Roberts & Leete, Ltd.
Somerset County Gazette
Southport Visiter
Swain, John, & Co., Ltd.
Suttley & Silverlock, Ltd.
Weiner, J., Ltd.

came in contact with it, and that would stand sponging or washing, was surely worth noting. They showed, too, a book cover which had been exposed to white ants for ten weeks. The board had been practically eaten, but the Duxeen remained practically untouched. There is nothing either to support the notion that the ants were keeping the best to the last.

Hammermill Bond are just the words for the service rendered by Frederick Johnson & Co., of Upper Thames Street, London. They are successors to the Lindenmeyer business, and they run a wholesale stationery department. From them you can receive advertising portfolios showing examples of various departmental forms, and of printed and embossed letter headings adapted for various specific businesses. In plain linen and ripple finishes you can get their bond, and with it friendly business counsels printed, of course, upon their paper—counsels upon "Getting things done in an office," "Running a factory to make money," "Quicker turnover," "The signal system," and the like. The makers of the Hammermill hammer and hammer and hammer away, and indicate to you how you may do the like and so create fresh "bonds" with your customers.

"Extensive and peculiar," the words that Dickens applied to Sam Weller's knowledge of London, are probably applicable to every craft. If a man would serve it well, he must know it thoroughly, and must know little peculiar things about it which distinguish it, and distinguish its requirements, from those of other crafts. The City Electrical Co., of Emerald Street, W.C., have been especially studying the application of electricity to the printer's needs. In newspaper work the printer's needs have included the starting of a rotary with a small service motor preparatory to a bigger one taking up the burden. But, quite apart from the big machines, there are many ways in which printing work can be assisted by electricity. The treatment of paper, both when it is kept in store and when it is actually being printed, is one such opportunity. The City Electrical had motors at the exhibition running under actual working conditions on the stands of Messrs. Mann, Messrs. Harrild, and Messrs. Hunter's, Ltd. They have been specialising in supplying motors (which range from half a horse-power to three horse-power) on the hire-purchase system. Their idea is to make the electrical installation pay for itself out of the saving.

This is Shaw's fiftieth year of making the famous Shaw's striker pen ruling machines, and what they showed in the Hall embraced the most modern labour-saving improvements. Over five thousand of these machines are now in use all over the world. The New Imperial rotary perforating machine was a great feature of the Shaw stand—a machine adapted for straight-through perforating and striking, dealing with sheets up to 36 inches wide. The machine will do slot-perforating, fine perforating, scoring, creasing, bonding and slitting.

Four distinct patterns at one operation are practicable upon the Quadruple striker pen ruling machine which Shaw's have now especially brought before us. Incidentally this was fitted with a Bailey rotary perforator. The machine is 42 in. wide between frames, with 36 in. wide cloths, and is driven direct by a series of gear wheels by a quarter horse-power motor, with a great variety of speeds obtainable through change wheels.

But the ruling line, so to say, in this striking exhibit was the Super-Imperial disc ruling machine for feint lining and striking four colours on both sides of the sheet at one operation, for ruling sheets up to 39 inches wide, with ruling cylinders $43\frac{1}{4}$ inches circumference. These cloths do not get wet. The discs strike on different parts of the cloths, whereas on a fixed cylinder the discs strike on the same part of the cloth every time.

Birmingham seemed to be pretty well represented at the Hall. Here for one were the Deritend Engineering Co., who exhibited machines for the paper box trade—an auto-box covering machine and a turning-in machine (this last a new exhibit), a box bending and topping machine, and adjustable box forms and thumb-hole cutting machines. Box and carton making have been experiencing much the same kind of changes that we have seen in printing. Wire stitching machines, for instance, adapted for rigid box making are now very much out of favour in comparison with machines brought out especially for the production of collapsible boxes. I am glad to see Birmingham taking a larger part in these exhibitions, and in printing and boxmaking matters in general. Birmingham, I sometimes think, has been rather too much inclined to live upon its past.

How a small cheap and powerful four-pillar embossing press could enable any printer to produce cutter crush showcards and embossing effectively was demonstrated by Dyer, Ltd., King Street, Snow Hill, Holborn, so long known to us in connection with embossing. Operators were at work demonstrating the method. All kinds of blockmaking and die stamping for covers, labels, and Christmas cards, and everything of the kind wanted in the printing industry was here represented.

Mr. Edwin Evans (Fleet Street) had a stand in the exhibition to which he welcomed anyone who would be interested to come and discuss with him any matter in connection with quinquennial valuations, or buildings, or plant in relation to insurance or in any other association.

Bronze powder, metal leaf and aluminium powder and aluminium leaf and blocking foils were among things which Messrs. S. Fry & Co., of Aldermanbury, London, E.C.2, were showing.

Benjamin Franklin, in some ways I think the greatest man who has been a printer, was in a sense the father of our knowledge of electricity, and the reminder of this is prompted by thinking how Hudson & Stracey, colour printers, of Southampton Row, were present at the exhibition not simply as printers, but also as makers of an electric drying apparatus. They produced their universal single unit drier suitable for large platens, capable of being held either directly above or in some way in suitable relationship to work as it is being printed, so as to enable the printer to give quick delivery of urgent work without any fear of its being too damp for packing. Hudson & Stracey are in no way unworthy successors to the great old Philadelphian in regard to the technical mastery and ambitious character of their printing. High-grade colour printing for advertisers, consisting of folders, booklets and catalogues in various forms, were among other things they submitted to the inspection of the passer-by.

Hughes & Kimber, Ltd., of Bishop's Stortford, Hertfordshire, were here reminding us of a very good old name in a modern and very interesting association. They challenged inspection of their

M·Harland & Son
Specializing Printers. LIMITED.

THE PHOENIX PRINTERIE

LAND OF
GREEN GINGER
HULL

Telegrams: "Tickets, Hull."
Telephone: 2480·2481
CENTRAL

Admission
IN ROLLS Tickets

Send for Illustrated Price List.

LIBERAL DISCOUNT
TO THE TRADE

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."
WIRES: 'VIGNETTE B'HAM.'
PHONE: CENTRAL, 3181-2-3-4.
V. SIVITER SMITH & Co. Ltd.
With which is Incorporated
ARTHUR COX ILLUSTRATING Co
Designers & Engravers for those to whom quality appeals
SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM
London: 1, NEWMAN ST., OXFORD ST. W.C.1.
Bristol: 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

" New Baby " small (French) letterpress cylinder printing machine, their " Eagle " new automatic (French) envelope platen printing machine with automatic feed and automatic delivery in twenty-five's.

Hughes & Kimber should be consulted, too, in regard to their English small copperplate press and materials. It is more than ordinarily pleasing to connect good brisk enterprise with these long familiar names.

Leda numberers of various kinds, hand numberers, numberers fitted with automatic sliding prefix letters, numberers for letters to precede figures, low plunger type-high numbering machines for platen or cylinder, numberers galore, including new models, were shown by Messrs. W. Lethaby & Co., numbering machine makers, of 130, Clerkenwell Road, London, E.C.

Three months' hard labour is a sentence which the London Cleaning Cloth Co., Gt. Tower Street, who were showing at the exhibition, were very willing to impose upon their cloths. The time to be served in your office, the customer deciding during that " three months " not to continue the use of their cleaning cloths can take them back on payment of the cleaning only.

Varnishes, lacquers and enamels for tin printers and copal and spirit varnishes for paper printers were also shown by Merry & Minton, of the Westminster Works, Alcester Street, Birmingham.

Printers have a pretty good choice now of heating arrangements for their typesetting machine pots. Besides what the Intertype and the Linotype and Machinery supply them with, they can be supplied with the Monometer electric heater for those pots with its automatic temperature control and time switch. This Monometer firm (Savoy House, Strand, London) were at the exhibition to talk of this heater, and also of their printers' melting furnace with patent mechanical mixer and temperature controller and adjustable elbow and flow pipe, and reversible water-cooled ingot moulds, such as they supply to leading printing establishments. The Monometer and its service have been well known, and have been becoming increasingly acceptable, by my observation in the craft through now a good tale of years.

The only silent friction that seems satisfactory is the kind which the J. L. Morrison Co. can illustrate in their No. 6 book machine. Friction in general had better be vocal; you know then where you are; you can have it out; or there may be a strike. But Morrison's know what they are doing with their insentient but excellent servants, their fine machines. They drew special attention at the exhibition to their New Design Friction-feed mechanism in this No. 6 book machine, and they also showed an entirely new design of a treadle stitching machine suitable for stitching up to three sixteenths of an inch in thickness. This machine makes its own staples from the reel of wire. It may be fitted with arm and table suitable for bookbinders and printers, or with straight arm suitable for cardboard box makers. They have a new model hand stapling machine for stitching work from two sheets up to twenty-five sheets in thickness. This machine, in addition to its work for printers, is also useful for fastening labels on wooden boxes. Their head office and works are at Bredbury, near Stockport. Morrison Perfection wire stitching machines are British-made.

The J. L. Morrison Sales Co., of Gray's Inn Road, were at the exhibition showing their Niagara Perfection wire stitching machines for printers, binders, and cardboard box makers, as manufactured by the J. L. Morrison Co. (Incorporated), of New York.

British-made semi-automatic high-speed folders were what Messrs. Spencer & Cook, of the Empire Works, Stalybridge, and of Bishop's Court, Old Bailey, London, E.C., brought to our notice at the exhibition. Their new model has folding rollers without tapes. These new model folders are in many well-known houses, folding large sheets at speeds exceeding three thousand per hour. The machines are made in many styles and combinations, and in sizes from double-crown (22 in. by 32 in) to 46 in. by 60 in. They are provided with slitting and perforating devices as required. The British semi-automatic high-speed folder new model type was shown; this of size 32 in. by 42 in.; giving four right-angled folds, with an additional fold parallel to the second; and fitted with slitting attachment for double sixteens.

The Mark Smith flat-bed bronzer and the S. & C. one-fill waste-paper press were other features.

A Nixo brand of offset rubber blankets in red and grey colour, embodying the latest improvements in accuracy of gauge and uniformity of make, were among the features of the display of W. R. Nicholson, Ltd., of Scrutton Street, Finsbury. Zinc and aluminium plates in various grains, and lithographic materials in general and newspaper press packings, and dry flongs were also things with which they serve the craft, and which they were there to show.

" What would you like these books bound in, Russia or Morocco? " a Glaswegian, who from very small things had become very rich, was asked by a printer to whom he was entrusting the making up of a library that should be worthy of his fine new house. " Leave that to you, Jamie," he said, " but if it's a' the same to you, I'd rather they were boond in Glasgie." We may know more about leather than this man knew, but the average man will admit that he has a lot to learn about moroccos, roans, calf, skivers, hides, basils, pigskins, and the like. Nickerson Brothers, of Worship Street, E.C., were here to help him.

Hand, treadle and power Nucard platens and Nuemboz machines and Dracum compounds for embossing with the use of steel dies were among the exhibits of the Nucard Co. (Printers' Supply Department), of 57, Farringdon Street, London. The firm are versatile. King stereo outfits of foolscap-folio and crown-folio sizes, guillotines, and King gas, oil and petrol engines are among other things with which they help us. Their King baler was offered at five guineas. They very happily challenge the printer with the question, " Why waste your waste? " Their 8 in. by 5 in. treadle platen is as low-priced as £25. The King stereo outfit is as low-priced as twelve guineas for the foolscap size. The Nucard have apparently an immense connection in the printing of business and offset cards.

High-class bronze powders in all shades for offset litho and letterpress printing and relief stamping and embossing bronzes were shown by H. G. Oakley & Co., of Aldersgate Street, E.C., with also gold and silver metallic inks and gold and coloured blocking foils.

Gunpowder Alley, by Shoe Lane, E.C., has various reputations, one being that here Lovelace was kept under some guard amounting to imprisonment, and from these quarters he sent forth

to the world some of his exquisite lyrics. The Alley has won a further repute owing to what is now sent forth to the world by those zealous and technically most efficient ink makers, Shuck, Maclean & Co., Ltd. They were here before us at the exhibition in their character of specialists in offset printing inks. At the same time we saw what they could do in litho inks, in letterpress and tinplate inks. The Shuck Maclean firm are not only able technicians, but they, too, in their way, are not at all afraid of originality, and are not afraid of humour. They laid us all under debt by the way in which they lightened what would otherwise have been the rather monotonous, not to say laborious, task of understanding the various exhibits, by their humorous representations of the use and mis-use of their coloured inks. It is unfortunate that so often the really zealous business man is rather a dull dog. We may well be grateful when we get, as here, a combination of wisdom and of wit by people who take their customers' requirements, but who do not take themselves too terribly seriously, and who have determined that, however, their business may grow up, as it undoubtedly has been growing, they themselves will never so grow up as to be beyond the appreciation of bright and fitting humour as applied to business life.

The two model factories of Messrs. B. Winstone & Sons, Ltd., of Shoe Lane, London, made their contribution of printing inks or varnishes or rollers or related commodities which this old firm displayed at the exhibition. They laid us all under obligation by the element of picturesqueness which they connected with their industrial services. They had the happy idea to construct a cottage with a signboard, so that it might almost pass for one of those small inns which, according to the familiar saying, have ever given us our warmest welcome. It stood at the end of the entrance passage, just where one turned into the Main Hall, so was in a commanding position, and, being not simply a cottage, but being set off with a small surround of cottage garden and crazy path, it formed really a very pleasing house of call. All who came were invited to regard this cottage as a centre of service and help, and I have very little doubt that they did so.

A complete range of inks for offset, including a series for photo-offset and mixing offset printing, were submitted to inspection in the Entrance Hall by Messrs. Wynne & Selby, Ltd., of 21, Grosvenor Place, London. It is perhaps not always sufficiently realised how the character and suitableness of ink is determined by the particular class of work for which it is to serve.

Labour saving in transport was the special concern of Mr. H. C. Slingsby, who has pioneered as an international truck builder. There are fifteen complete lines in his business. He showed a good selection of trucks, ladders, barrows, elevating trucks, and electric industrial trucks.

Few things have been more unsatisfactory in even some well-equipped and well-organised printing works that I have visited than its storage of papers printed or unprinted. My own impression is that a better equipment in trucks is one of the most important things to which printers should give attention when considering the works organisation that Mr. George Eaton Hart and Mr. Sessions more particularly brought before the notice of the Federation at Buxton.

I have said elsewhere that this has been called not so much a printing exhibition as a litho exhibition. It is somewhat of an exaggeration, but is not without its substance of truth. Spalding & Hodge very wisely have been producing papers specially made for offset litho. They showed at the Hall their Excelsior offset chromo, its dull-coated surface enabling the lithographer to obtain brilliancy of colour and minuteness of detail which uncoated paper is not adapted to convey. They showed, too, a superfine offset cartridge, the purity of its colour and surface being very pleasing. With other lines. But their names are their own assurance as to the varied service printers may expect to find from this house.

Stanleigh five-action hand numbering machines and hand paging machines, and standard models of patent low-plunger type-high machines for use on Wharfedales and platens, and various types of rotary barrels and the automatic numbering chase, and the combined numbering and perforating machine particularly intended for the prevention of fraud—these were some features of the display made by E. W. H. Stanleigh, of Bartlett's Buildings, Holborn Circus, E.C. The firm showed some work done by one of their automatic metal embossing numbering machines, one of the largest automatic numbering machines made in the world, weighing indeed 1 ton 7 cwt.

Tram ticket printers would be particularly well advised to consult them.

" Live wires " would seem to be a very fitting attribute to apply to James Tyler & Sons, of Cleckheaton. They have specialised in stitching wire for over forty years. All their wire is drawn from selected metal—drawn straight from the rod for their purpose. They showed billets of wire rods one-half to one-quarter of an inch thick, and wire in different stages, so that printers and boxmakers could realise a little better through what processes stitching wire has to go. Round, narrow, and broad flat wire in bright copper and tin finishes were to be seen. James Taylor & Sons are a branch of Card Clothing and Belting, Ltd.

Thirty per cent. is a good power saving to effect, and this saving Thomas & Bishop told us at the exhibition could be effected through using their Cling-surface. The Cling-surface belt transmits full power to the driving machine, they claim, inasmuch as there is no loss due to slipping, friction and strain on bearings, as with the tight drive. The belt is made supple and pliable, so that it coheres to, but does not stick to, the pulley surface. Certainly belts may soon become perished, and a perishing belt is not only a loss, but a great danger.

Messrs. Thomas & Bishop showed the advantages obtained from the treating of a belt with Cling-surface on a small plant. It comprised a motor driving a countershaft by means of a leather belt running vertically, and from the countershaft to a four-kilowatt generator by means of two belts running horizontally, one belt being treated and the other untreated. The increased efficiency of the treated belt was shown as against the untreated belt by means of a voltmeter and a bank of lamps. I should say this was one of the most interesting and one of the most convincing exhibits in the Hall.

Permac, a jointing material in powder form, was another exhibit by this firm, who are of 37, Tabernacle Street, London, E.C.

The little church which the well-remembered George A. Spottiswoode, head of what is now Spottiswoode, Ballantyne & Co., in his day forty or fifty years ago, erected in Great New Street, ceased to serve the purpose which that great-hearted man designed. For a long time there was an empty building or a vacant site. It became rather a melancholy spectacle. Usher-Walkers, Ltd., have now acquired the site and built upon it a fine establishment. There is something by way of being a permanent exhibition there of the different machines which they handle. Here at the Hall we saw some indication of this, including the well-known Birmingham two-revolution press, the Colt, Armoury and Laureate platen, and the John Thomson National cutting and creasing presses (22 in. by 32 in.), and Cundall folders. Particularly there was the Unique, which folds letters, circulars, and so on at a speed of six thousand an hour, or at as much quicker a rate as can be fitted.

Usher-Walker's improved Arab platen was shown; I understand it was the only one in the exhibition.

Parsons & Fletcher. Thirty years or more of personal association with the famous Southwark printing ink firm, rise to the memory. Gravel Lane! The very name is suggestive—by a kind of contrary. Your ink may be gritty if you are not careful how you select your ink maker, or if you will not pay enough to make the supply of the finest ink possible; your ink, I say, may be gritty, but there is a vast difference between grit and gravel, if the gravel is Gravel Lane, Southwark: the home of the Parsons, Fletcher & Co. firm. Parsons, Fletcher & Co. have through thirty years been adventuring boldly in the high reaches of ink making for three-colour, halftone and other challenging demands.

At the exhibition they showed specimens of their ink, and specimens, too, of their rollers. It seems only the other day, but it must be fairly long years, since I was wishing well to nephews of the old principal, who were taking over the business, and they are beginning now, I daresay, to think of their own success and successors. Here's to Beaumont & Fletcher—but what am I writing? Beaumont & Fletcher are famous for the composition of plays; Parsons & Fletcher are famous for the composition of rollers. Well, composition anyhow; and both good old names.

Borne & Co., of Banner Street, E.C., hung out their banner in the Gallery, and here we could learn of the B. S. Proofing Press, and of their printing inks, with opportunity to see specimens of work showing of what these printing inks are capable. They interested passers-by, too, in their chalk relief overlay process. "The little more, and how much it is! And the little less, and what miles away"—from a satisfactory impression!

"A Punch and Duty show," you might call the display made by the British United Shoe & Machinery Co., of Leicester. As dutiful citizens they try to extend production and give employment to helpers to do the like. They put before us at the Entrance Hall a selection of fancy shoe cutters made for the printing and allied trades. Particularly one saw their No. 4 punch and eyeletting machine; and their machine for gold and silver embossing. A very good illustration, this stand, of the way in which one trade helps another. They recognised, when they were stamping out leather by pressing shaped knives under a powerful punching machine, that the method was just as good for paper!

There is this little difference to reflect upon, and with a little complacency—much, very much, of the stamping out that is done for boots, is rottenly bad, owing to the designs for the boots and shoes; some who swank about following nature in their shoemaking being as bad offenders as any. If there are real genuine enthusiasts for truth to Nature in footcraft, I think I have yet to find them. But the cutting of paper and of boards by printers through the aid of these shaped knives, is at any rate not open to the reproach of pretending to something it does not really do.

British throughout! That is what I believe W. Canning & Co., Ltd., of Birmingham and London, can say. They took a fine stand, and all they showed was extremely interesting. For here we saw no little of the modus of electrotyping and nickelling. In fact, a nickel facing plant was in operation. Demonstrations were given daily, and visitors were invited to bring their own stereos and see them nickel-faced; whereby the stereos were empowered to stand up to runs of from a quarter of a million to half a million—or even more. Electrotyping is a process of a very low voltage. In days long ago, when I was connected with a foundry, 2½ to 4 voltage was about the ordinary. Something like 14 may be employed now, where lead moulding is adopted. But at 14 volts the liquid would become too warm for beeswax moulds.

Cannings showed us motor generators and low-voltage dynamos for electro deposition. Their brush gear was of special design for copper carbon presses, requiring little attention.

Canning's do not mean to be in any way behind in gravure developments. They had here a special apparatus for depositing copper on cylinders with incidental special arrangement for burnishing.

We should take pride in the development of electrotyping in England. For it was discovered in England 86 years ago. (It is claimed that someone discovered it in Russia, independently, about the same time.) Some of the most important electrotyping developments in the world have been thought out and brought out in English foundries of recent years. It's "ours" in a sense. Someone should write an ode to anodes. May Canning's, however, go on and prosper. There is a very big field for them yet to conquer.

In connection with their dynamos, a thing which struck me forcibly was the ample dimensions and, of course, weight of their magnet rings and base casting, which, being combined, in nearly every case, with an ample size commutator, should make the owning of one of the machines very satisfactory; very free from trouble. Another point I noticed was the special design of their brushgear fitted with composite brushes (copper-carbon), which need little or no attention for quite long runs.

Another aid to efficiency and quick work in nickel facing and plating generally was shown by Canning's. They called it Zonax, and claimed that it is in every way superior to potash and caustics for cleaning metal; as it is much more effective in a shorter time, and is considerably cheaper.

Among many larger things on the Hewitt stand, one noted a jig saw and drill. It was fitted with a blower to blow away the dust as the work was going on.

A lot of attention was given by exhibition visitors to a Hewitt flat planer, which with its micrometer measurer allowed a printer to take an accurate measurement of one-quarter-of-a-thousandth of an inch.

Yet another feature of the stand was a metal pot by which pure metal was poured from the bottom of the pot. Thus one avoided dross impurity. There are no fumes; and there is no handling of dross. The quick lock-up of certain stereo chases was a further useful thing we noted at Hewitt's.

Gritless news ink and rotary letterpress inks for magazines and journals, and other letterpress inks for tri-colour and halftone in general—these are features with which Ault & Wiborg (of Southfields, London, S.W.18) have made us familiar for years past, and, of course, in this exhibition (which some are calling a litho exhibition) they were here showing generally what they can do, and showing particularly their lithographic inks both for offset and direct rotary. Dry colours they also showed. Ault & Wiborg are of American origin; so naturally some of their inks are dry! One saw, too, their Ideal roller for litho and letterpress machines. They very sensibly showed by way of specimens of their inks actual work printed by leading houses at home and abroad.

The roller, French printers used to say, is the soul of the press. I think this has been applied more particularly to the letterpress composition roller, but why make any restriction? The City Litho Roller Co., of Wine Office Court, Fleet Street, showed a number of lithographic skins and hand rollers of various sizes, and several complete hides from which the skins are cut. Thirty years' experience as actual makers has undoubtedly taught them a good deal.

Korn in Egypt! William Korn's products anyhow—the Korn liquid litho inks put up in 16 oz. bottles, intended particularly for large poster showcard work. Of these one was reminded at the stand of Messrs. Gilbey & Hermann, of Plum Tree Court, London, E.C.4. The firm were showing also their preparation Tinteen, a reducer and tint base which does not take the body out of inks, and is suitable for letterpress, litho and offset. All lithographic needs in inks, dry colours, and the general accessories were catered for.

An incorrigible joker who knows something of tin-printing varnishes and lacquers has assured me that there is a great need of a Society for the Prevention of Cruelty to en-amels. But prevention is better than cure, and the London Varnish and Enamel Co., Ltd., of Carpenter's Road, Stratford, London, E. (whose telegraphic address ,by the way, is Lovarnamel, Strat—London) have long been known as specialists devoted to the proper preparation and application of varnishes and enamels, particularly as appertaining to tin printing and box making.

Not only was the firm more than willing that the experience and knowledge of its technologists should be widely availed of, but they particularly desired that their stand at the exhibition should be a rallying place where members of the tin-printing and boxmaking trades could meet and discuss questions connected with the decoration of tinplates and all relevant matters.

Printing has by now become a learned profession if the printer only knew it. It is very important for a printer, as for a potter, to know what will be the action and inter-action of and upon colours and varnishes under heat; and to make sure that his varnish coating is not going to reduce or altogether alter the values of his colours. This firm are optimists. The prospects for the general printing, boxmaking and allied trades during the ensuing year are certainly cheerful, they told us all. Very good hearing from those who have established a right to our attention.

Johnstone & Cumbers, of London, Birmingham and Manchester, were here to remind us of their long service as ink makers. Everyone who passes up and down Farringdon Street, and who has any connection at all with the craft, is likely to be well aware of the good quality of service he can obtain at No. 38 in that thoroughfare. Many of us who read this are beginning to reflect upon a good toll of years, but the extent to which the memory of Johnstone & Cumbers goes back may outrange the recollection of any of us.

That, I think, may end these notes on exhibits. I had no thought of turning aside from my ordinary and at the moment heavily pressing work and writing notes on the exhibits. But I was invited to do this; and felt a wish to comply. After all, I have been pretty closely connected with these exhibitions in other years. In 1904 I held the definite position of Space Agent, and, I am glad to recall, effected a very substantial portion of the lettings. I have a chuckle at times recalling that as I went travelling about with "space" as the thing I had to sell, the great terrestrial globe and I were two bodies who were both "travelling in space." The terrestrial globe, for all its age and experiences, still moves round the same old course at the same old rate; while I can at least say that I have struck out new paths. I have not been an exhibition space agent since 1904. But I have studied each exhibition very carefully, and have even taken my own stand, and it has been a real pleasure to try to do what justice I could to the various exhibits. I have a great many more notes; and could do better justice to some had I more time. Thinking things over, I fancy that Messrs. Furnival's really very fine display is the one I have least adequately noted; and that is pure accident, for I could write a page pretty well upon the points I noted. Will they and any others who have seemed too skimpily dealt with believe that it is the difficulty of getting three hours' work into one which is responsible for the main imperfections. Of course, I may have made some mistakes, though I have tried to use care. Let me thank all who courteously and informingly told me what were the particular points of their machines or other products, and will they accept my congratulations upon their enterprise and warmest well wishing for a happy issue out of all their ——exhibitions. "Brains and work," says Baldwin, "are the country's great need." I am just off to America for a flying visit, to give evidence in New York Courts, in the course of my vocation. I go to a great land, which none the less has nothing equal to our Printing Exhibition records, and nothing like our printing and platemaking and lithographic schools. America has brains, and so have we. America has worked, and so have we. America has fought its own way, through its own difficulties. And so will we.

FRANK COLEBROOK.

Action for Wrongful Dismissal

Printers' General Manager Gets Damages

AN action interesting to all printers has been decided in the King's Bench Division. It was that of Mr. H. J. Forder v. Messrs. Harrison, Jehring & Co., Ltd. It occupied parts of three days, and resulted in a verdict for the plaintiff, who was awarded damages amounting to £800.

The following is the summing-up of the learned judge, and gives an excellent *resume* of the action.

Mr. Justice Sankey: Members of the jury, the plaintiff in this case is Mr. Harry James Forder, and the defendants are Messrs. Harrison, Jehring & Co., Ltd. The plaintiff brings his action for damages for wrongful dismissal, and his case is this: I was employed by the defendants as their general manager under an agreement dated 2nd October, 1922, to which I will draw your attention rather more in detail in a moment. He says it was an agreement for five years, subject to this, that it might be terminated at the end of the third year—"either party to be at liberty to give six months' notice in writing to the other party to terminate the agreement." The salary was to be £700 as general manager, and he was to be entitled to a commission of 10 per cent. on the net yearly profits of the business, which was a printing business, and, says Mr. Forder, I had that agreement with you, but you broke your contract. On May 18, 1923, you dismissed me, and you were wrong in dismissing me; you broke your contract, and I ask the jury to give me damages. The defence is this, the defendants say: Oh, no, we did not break our contract; you resigned your position on May 16, 1923. You resigned your position both as a director of the company and as general manager, and therefore you are not entitled to any damages at all, and if we are wrong as to that, at any rate, we were entitled to dismiss you because you were guilty of misconduct in and about the performance of your duties.

The duties are set out in clause 2 of the agreement. "The general manager shall during the said term, obey and perform all lawful and reasonable instruction that may from time to time be given to him by the board of directors of the company, and he shall as such general manager as aforesaid well and faithfully serve the company, and do his utmost to promote the welfare of the said business, and to increase the turnover and profits thereof." The defendants say: You did not fulfil your duties, and they give several instances. They say: At one time you ordered too much ink, and another time when you were going away for a week's holiday you went early in the morning, instead of later on in the day. They also say that at another time he did not wait one night when an important paper—I think it was Sports Pictures—was to be published, and then they say that he crabbed another paper called The Performer, and that he sent some wrong order to the defendants in February of 1923.

Now the defendants must make out that they were entitled to dismiss this gentleman; the onus is upon them. They must satisfy you either that he resigned, or that they were justified in dismissing him. If he did not resign, and if they were not justified in dismissing him, then he would be entitled to damages. The suggestion made is this, as you have just heard in the able speech made by the learned counsel who has just sat down. It is said: Oh, well, this was a very old business, and perhaps, like some old businesses, was rather slow. This man had been many, many years with the old business—I think a matter of 16 years—and had worked his way up to general manager. Having become general manager, a more able and pushing young man, Mr. Masters, acquired the shares in the company, and when he acquired the shares in the company he looked round to see whether he could not reduce expenses. Of course, there is nothing wrong in that, but he must do it legitimately, and he is not entitled to economise and reduce the expenses at the expense of some employe of the company unjustly. I dare say it was a very good thing, and no doubt Mr. Masters is a very good business man, but he must keep his bargains, and the suggestion made by the learned counsel who appears for the plaintiff is this: Well, here was an old faithful servant—you saw him in the witness-box—he had been there many years, and had been very faithful. Then it is found that he has got a pretty good agreement, £700 a year, and, of course, he had got in that agreement a very awkward clause for the defendants, namely, 10 per cent. on the profits. Let us just see how that 10 per cent. is provided for. It is clause 4: In addition to his fixed salary, Mr. Forder "shall be entitled during the said term of service to a commission in each year of 10 per cent., after providing for payment of debenture and loan interest, and charges upon the net yearly profits of the said business." Well, of course, that is rather a stiff clause, and it would work out in this way, that the harder Mr. Masters worked to increase the business, the more the 10 per cent. to be paid to Mr. Forder would be. The suggestion made by the learned counsel for the plaintiff, very fairly, is this: Oh, well, you know, Mr. Masters was very anxious, if he could, to find, by hook or by crook, some way of terminating the agreement which was so unsatisfactory from his point of view. Of course, there was nothing wrong in Mr. Masters doing that if he could do it legitimately, and the question you have to determine is: Did they do it legitimately? Have they proved that this man resigned a good agreement like that? Have they proved that he was guilty of misconduct which entitled them to dismiss him.

Now what is the plaintiff's evidence? Well, of course, one way to discuss this case is to see what the defendants try to say. They have to set out in their defence a number of items which they say justified them in dismissing the plaintiff. After all, you know, the plaintiff was a director, and he was the general manager, and, I suppose, a general manager manages generally—I cannot put it better than that—but it is not important that I should address you at any length upon that question. The general manager goes and buys some ink. He ordered too much ink, and the next day they said: "Cannot you cancel the order?" That is one of the things that they complain of, namely, that he ordered too much ink and that he was not willing to cancel the order. That is one of the things they

say entitles them to dismiss him. Well, what is a general manager for, Mr. Harold Morris says, quite rightly, that perhaps these are small things. Not one single one of them, possibly, is very important, but it is the accumulation. You may have as many noughts as you like, but unless you have a one in front of them the noughts are not much good.

Then it is said with regard to the stock that there was £50 worth of ink not entered in the stock-book. I do not know what you think about that, whether you think a general manager could know everything that is entered up. You are business men, are you not, and that is a matter entirely for you.

Then there was the next question—and the reason I am taking them in this order is because it is more convenient—about The Jewish Chronicle, which was going to be published just before Easter, on the day Mr. Forder was going for a week's holiday to Exeter. I think he said that he told two of the directors that he wanted a holiday, and they said: "You deserve a week's holiday," and then he went off by a morning train. It is said that that was one of the things that was gross misconduct. I do not know whether any of you are managers, but perhaps you had better go off by a six o'clock train if you are.

Then came the question of Sports Pictures. Well, no doubt it was very, very important for this company. It was a new weekly periodical and they were publishing it. The evidence is a little confusing with regard to what happened then, but apparently he was willing to stay all night, and then there is a conflict between his evidence and the defendants' as to whether he did come back for a short time or whether he did not. But is that an item you can seriously weigh. You have heard the evidence on both sides. No doubt it is very important that he should be there, but you have heard what he says he did, and I will read out in a moment the exact evidence about it.

Then came the question of a weekly newspaper called The Performer. It is said that somebody brought along an order (inquiry for an estimate) for a paper called The Performer, and he said: "Well, we cannot do it here; let it go to our other house, the Fleetway Press, because they are more able to deal with it."

Lastly, there is the question about the booklet, and you have heard the correspondence read with regard to that. Mr. Masters wrote: "The enclosed order is the most absurd thing I have ever seen, and please look into it and give us proper instructions. Last night I asked you over the 'phone for a report as to what happened about the setting of The Jewish Guardian. Up to now I have heard nothing from you. Let me assure you right away that when I ask for something I really want it. It seems to me that we have got to spend our time in legitimate business, rather than trying to cause trouble between one house and the other." To that he replies: "The booklet was sent to you for setting without my knowledge, and this will not occur again. The instructions seemed quite clear to me at first, but I suppose that is because I knew what was wanted, and I quite see they could be taken in more than one way." He says: "The last paragraph in your letter gave me a considerable shock, and personally I still fail to understand it."

Now those being the allegations as to what is called gross misconduct, let us see what the evidence is with regard to them.

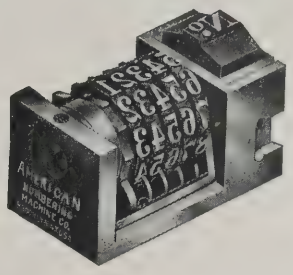
Mr. Harold Morris: Would your lordship forgive me, but it is only called "misconduct." The

TRADE VK MARK

Use Type High Machines

and

Reduce Numbering Costs



No. 54321

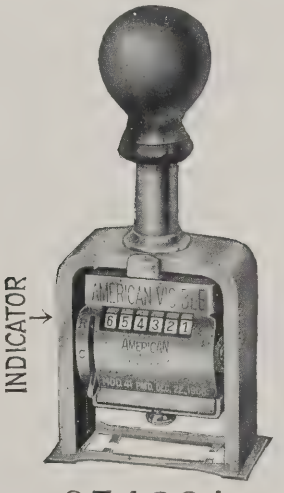
Impression of Figures

FURTHER REDUCED PRICES

MODEL 30 - - 5 Wheels - - **£2 10 0**

MODEL 31 - - 6 Wheels : - **£3 0 0**

Supplied with forward or backward movement.



654321

Impression of Figures

VISIBLE HAND MACHINES

MODEL 41 6 Wheels, 3 Actions - **£3 17 6**

MODEL 21 6 Wheels, 9 Actions - **£4 17 6**

MODEL 71 6 Wheels, Lever Action **£3 17 6**

VICTORY-KIDDER PRINTING MACHINE CO. LIMITED

Blackfriars House - LONDON, E.C.4

Works: BIRKENHEAD. *Telephone No.:* City 1050

adjective "gross" only comes in with "mismanagement."

Mr. Justice Sankey: Yes, gross mismanagement. It is pleaded as misconduct.

Mr. Harold Morris: Yes, my lord, it is gross mismanagement in the letter, but it is pleaded as misconduct, and technically that is sufficient to justify his dismissal.

Mr. Justice Sankey: I am much obliged. Now with regard to these allegations, I do not think I need go through them all, but with regard to the ink this is what he said: "I was the general manager; I found that the ink for The Jewish Chronicle did not dry quickly enough, and I ordered some that would dry more quickly, 5 cwt. I got nothing out of it at all. Then he said, with regard to The Jewish Chronicle and this day that he went off to Exeter. He said that The Jewish Chronicle was printed, I think he said "before I left," but there was some dispute as to that. At any rate, whether that was of such grave importance that they were justified in dismissing him is a matter for you. As to Sports Pictures he says: "Mr. Mann, with whom I am now in partnership, did stay all night to see the thing through, and I went home about midnight." With regard to The Performer, he says: "We could not do it ourselves, and I suggested that the Fleetway Press should do it."

Now we had the evidence of Mr. Mann, and he says that the plaintiff going to Exeter did not at all inconvenience them. He was asked about that, and the plaintiff himself said that he did not crab orders when it was put to him. Then we had the evidence of Mr. Masters himself, and what he said was this. You heard him say about the ink that he wanted to have the stock as low as possible—quite rightly—that the ink deteriorated badly, and he said: "We should carry very little stock. We can get daily deliveries of ink, and in my opinion the stock"—I think it was £160 worth—"was excessive." Then he said with regard to the plaintiff going away for a holiday, that the plaintiff said nothing to him about leaving at 11 o'clock, although I think he did say he told him he was going away for a week's holiday. With regard to Sports Pictures, he said the plaintiff was not there on the night of the first issue of Sports Pictures. He said: "I was there that night, and did not see him."

I will come in a moment or two to the company meeting, but we next had the evidence of Mr. Haynes, a director of the company, as to the ink, and we also had the evidence of the last witness, Mr. Bridge, who was a traveller for the defendants in 1923. He says, with regard to the order (inquiry) for The Performer, that the plaintiff said: "It is no use to us, take it to the Fleetway Press."

Now those being the sort of allegations of gross mismanagement or misconduct, there comes this meeting of the 16th day of May. It is at that meeting that the defendants would have you believe that the plaintiff tendered his resignation as general manager. You have heard what has been said about the minute. The plaintiff's case is that the minute correctly recorded, as originally written, what took place, and he says this: "I did not resign my position as general manager at the board meeting of the 16th May. Masters said I was entirely responsible for the unfortunate position of the company, that it was gross misconduct

THE IDEAL MOULD

No Variation in Surface

THE smooth surface of a lead mould takes a perfectly smooth deposit of copper, so that the finished electro gives a fine, even printing surface — another of the many advantages of Albert Galvanos.

Uniform in height, perfect in register, and hard in wear, these electros are matchless for half-tone printing in one or more colours. If an original colour plate was damaged in printing you could replace it with the corresponding Albert Galvano and never know the difference — the test of a perfect duplicate.

You can store expensive originals and print with every confidence from Albert Galvanos.

THE NICKELOID ELECTROTYPE CO., LTD.
10 NEW STREET HILL, LONDON, E.C.4

Albert Galvanos are made to help the Letterpress Printer.

in buying too much ink, and I was asked then to retire, and on my return I was invited to resign my directorship, which I did. I expressly said that I resigned from the board. I did not resign from the general managership." Then we had the evidence of Mr. Masters with regard to what happened upon May 16, and his account is this: "I was in the chair. I pointed out that I was not satisfied with the attitude of Mr. Forder. I spoke to him about the ink question, and I spoke to him about The Jewish Chronicle and his going away to Exeter, and I pointed out about the previous night's incident when he had not turned up as he had promised to do for the printing of Sports Pictures. He said nothing, and I then spoke to him of the incident of crabbing the order for The Performer, and said that he was giving no attention to inquiries. He said nothing. I said, 'Have you anything to say?' and he said 'It is not worth while.' I then asked him to leave the room, and we had some discussion. I called him in again and I said: 'The directors are surprised that you have nothing to say, will you resign,' and he said, 'Yes.'" Now Mr. Masters had to admit in cross-examination, although one did not want to ask him how much he had saved, that they did save some money by putting an end to this agreement.

Then we had the evidence of Mr. Haynes as to what happened at the meeting of the 16th May. He said: "Mr. Masters made complaints," and he told you what the complaints were. He said that the plaintiff had nothing to say in reply, but that he said: "I will resign." Then we had the evidence of Mr. Jehring, the chartered accountant, and his evidence was a little different from that of the others, because he said that at the meeting of the 16th May, after Mr. Masters had made a complaint, the plaintiff said that it was no use his making any reply, that he went out of the room, returned again, and on his return said: "I will resign." Then you had the evidence of Mr. Norman, the accountant, who certainly wrote the minute up on July 21, in the sense in which the plaintiff said it ought to have been written up.

Now let us just look at the correspondence, because sometimes it is a little important to see the letters that are written immediately afterwards. The defendants are now saying (1) that the plaintiff resigned, and (2) that they were entitled to dismiss him for misconduct, and this is the letter written by Mr. Masters directly afterwards:—"Dear Sir,—With reference to the complaint of gross mismanagement which we discussed at yesterday's board meeting amounting to a breach of your agreement, I am writing to confirm your resignation which the board accepted." Now let us stop there for a moment and consider what the position was. They are saying that he had been guilty of gross mismanagement, and they are not saying that they are entitled to put an end to his agreement, but that he had resigned his position. But look what they offer: "As you were yesterday informed, in view of your long association with the company, the board are quite willing to give you an opportunity of making good in another position, and are prepared to employ you as representative at a weekly salary of £5"—that is £260 a year instead of £700, although he has been guilty of gross mismanagement as managing director—"and a commission during your engagement"—what of?—"of 5 per cent. on all new business introduced by you." He was getting under the agreement, you will remember, 10 per cent. of the net profits. The words are: "Such commission to be payable as and when the company are paid." Then the letter goes on: "You will readily understand this is subject to the results being satisfactory to the company, who reserve the right to terminate the same at one month's notice. If this arrangement is agreeable to you, I shall be glad to have your confirmation in writing." Then he writes back, and you heard his letter read, but I am not going to read it again.

Now if you are satisfied that the plaintiff resigned his position he cannot recover a penny piece, and if you are satisfied that the defendants were entitled to dismiss him for misconduct he cannot recover a penny piece; but if you come to the conclusion that he did not resign his position as general manager, and if you come to the conclusion that the defendants were not entitled to dismiss him, as they allege they were, then it comes to a question of how much the plaintiff is entitled to. You have heard what the agreement was. We know that so far as the commission is concerned there was no profit for the year ending 31st March, 1924, but there were profits of about £2,000 in March, 1925, and he was entitled to this £700 under the clause which I have already read to you for a period of five years, calculated from the same date. The agreement says: "At a salary at the rate of £700 per annum, payable monthly on the last Friday in each month, provided always that at the end of the third year"—the agreement, you see, could come to an end at the end of the third year—"either party is to be at liberty to give six months' notice in writing to the other party to terminate this agreement."

The plaintiff is not entitled, of course, even if he has had his contract broken, to sit down and do nothing, nor indeed has he taken up that attitude at all. He endeavoured at once to get some work. . . . You must do the best you can. You are not entitled to give him any fancy sum so far as you think he has been badly treated. That does not enter into this case at all. All he is entitled to get is such loss as he has suffered by the breach of the agreement. . . . The learned counsel on behalf of the plaintiff was a little handy with his figures, and I think he got the sum up to rather an extravagant amount. Of course, it is quite easy to say: "Well, take 10 per cent. of £2,000, and then another £200, and put that down; but that is not quite the way to do it. You can estimate what is the fair and reasonable sum which has been proved—if you come to a conclusion in his favour—for the loss he has suffered by not having this agreement fulfilled. It is not for me in any way to mention a figure to you beyond saying that the learned counsel for the plaintiff was rather extravagant. He did say that it was a very rough calculation, but I am sure you, if you are in favour of the plaintiff, will be able to give him a reasonably fair sum for the amount he has lost. Just make up your minds if he resigned, and if he did resign then he cannot succeed. Then make up your minds whether they were entitled to dismiss him. If they were, of course, he cannot succeed; but if they were not entitled to dismiss him, then give him such reasonable compensation as you think right.

Will you please consider your verdict and tell me if you find for the plaintiff or for the defendants, and if you find for the plaintiff, how much.

In the result, the jury returned a verdict for plaintiff, with damages as stated.

W·CAXTON·WYNKEN·DE·WORDE·R·PYNSON·T·NOTARY·R·GRAFTON·R·A·FOULIS·T·ROOD·R·PROCTOR·T·DAVIDSON·T·BERTHELET·J·LETTOU·J·SCOLAR·J·DAY·T·BYNNEMAN·J·OKE·ARNEY·W·MACHLINIA·W·BULMER·E·WHITCHURCH·U·MYLNER·J·SIBERCH·J·SCHOLOKER·W·MORRIS·J·BASKERVILLE·C·WHITTINGHAM·J·PINE

QUADS

PERHAPS the next exhibition will see letterpress printers wider awake.

PERHAPS by that time we shall be talking not so much of what inefficient letterpress printers costs actually are, but of what efficient letterpress printers' costs might be.

THE very thoroughness, the very particularity, of costing methods may incidentally have contributed something to the befuddlement of printers, not through the fault of the costing system, but through their own fault. I would repeat, when a printer has ascertained what his work costs him, he has not done all. He should seek to understand what it ought to have cost him.

LETTERPRESS is being judged in comparison with offset, not by what the production of very fine quality letterpress ought to cost, but by what in point of fact it has cost.

POSSIBLY the putting in of such a thing as, say, Hewitt's little £21 type gauge would save its cost time and time again within a year in any fair sized printing works. If this is a small advertisement for Hewitt, I'll do it, nor rue it; but help my point through it.

HOW often well made plates are prejudiced by being fastened upon very old deplorably bad and ruinously costly mounts—ruinously costly when they are supposed to be cheap. Hours and hours during which expensive machines are kept waiting, are still, by all I can observe and hear, commonly being wasted in machine rooms in the preparation for letterpress printing.

AT long last, and with great trouble, good effects may be got; a great credit to the machine manager and his helpers. The customer is pleased, and so is the printer, and his machine managers are a bit proud perhaps—justifiably proud—of their triumph over difficulties. But the acid test is—the cost at which this has to be done.

LOOKING back upon the whole display at the Hall, one is tempted to generalise, and say: "It was called a printing exhibition, but it was practically a litho exhibition."

CERTAINLY Alois Senefelder might have felt very flattered could he have strolled around. Dear old Bavarian. What a pity Germany didn't find more men like him, and place them in power and follow them. Carlyle lamented that small witted old George III. should have been enthroned (and losing America for us), while Robbie Burns was gauging ale at Dumfries.

A HEAVY crosspiece of his litho press fell down one day, and simple minded golden hearted Alois journalised his reflection. "The thought that this heavy timber might one day fall and crush the head of the man working on the stone made the whole press odious to me."

BUT don't worry, Alois. We don't keep to your wooden presses to-day. George Mann, for instance, will show you (as they showed us at the Hall) not a hand litho press, but a 60 in. x 40in. two-colour and perfecting rotary offset That is not "odious." The nearest it comes to being odious is that it is comm-odious.

WHAT a display Mann's was! Seven rotaries! What would Wordsworth have written about it?

"Sisters and brothers, now, my Mann,
How many may you be?"
"How many?" "Seven in all," he said,
And wondering, looked at me.

"A splendid family," I cried:
"But tell me—have none ever died?"

"Die," said the child, "I never heard—
Nor any of us—such a word.
We seven run on year by year,
From the biggest to this 'Baby,' dear."

And every day we, every one,
Better and better still do run.

BUT I had better revert to prose, for I am already falling into error. The "Baby" is not "dear" to work. I understand that often a mere ten minutes is occupied upon this demy folio, so-called "Baby" (20½ in. x 12⅝ in.) in changing from job to job in the same colour, and half an hour to forty minutes serves for such changing when another colour has to be used. So this lithographic printer's platen, this machine so specially valuable for short runs, should abundantly justify its price. Dearness or cheapness, of course, depends upon the quality and general power of service.

THE large two-colour perfecting rotary, for instance, which Manns were showing, prints in four or five different ways; two colours on the front of the sheet, or the same colour on the front and back, or with different colours on front and back, and again with a single colour on the front or a single colour on the back of the sheet.

BY the way, an interesting detail appreciated by workers in places where Manns have come and seen and conquered, in Mann-dated territory, I was on the point of writing, is that the sheet on these large two-colour perfecters is delivered at the front, as happens on the firm's single-colour offset machines. This not only does away with the chance of smudging caused by the

tapes, but gives the advantage of higher speed, the output being increased by about twenty per cent.

THE "Combine" machine, brought out by Dawson, Payne & Elliott, and shown on the Lockett stand, was most suggestive. Three Otley firms join up their resources—and their resource.

THEY pool their ideas, and out of the pool comes the new Otley machine called "The Combine."

THEY did this from self-regarding motives, of course. But we benefited. I broke my leg playing football at my school; the doctor set it for a fee; but I got the best end of the stick. It's far better for you for a doctor to set your broken leg well and look after it well for a fee than for a doctor to do the setting in pure philanthropy, and do it badly.

A SELF-REGARDING interest isn't a dreadful thing. It's a very wholesome and useful thing in its place.

ALL combines should be watched, no doubt. Everything should be watched; and combines should, I daresay, be subject to special watching. But we should try to be just in regard to them as in regard to anything else.

HALF A DOZEN trade unionists combined thirty years ago to get litho out of the gutter, and the result is the great L.C.C. School of Engraving and Litho at Bolt Court, with its hundreds of students and many thousands of past alumni. A dozen firms combined in 1912 to give us better business methods in the craft. These three firms combined at Otley, and it looks like better machines for the printer and better machine sales for Otley.

COMBINE looks better when you spell it C-o-o-p-e-r-a-t-i-o-n.

AT the Exhibition there were interesting exchanges as to which was the best feeder. Surely it depends on various considerations? Shall I suggest the use of the Cross, the continuous type of feeder, for large sized sheets—from double demy (35 x 22½ inches) upwards, and the use of pile feeding, for smaller jobbing.

I AM afraid that I am feeling too dull witted this morning to say something I want to say, as aptly as might be. And it may not only be dull; it may sound a bit pretentious, too. However, you must be charitable with me, as I would wish to be with you. For let me work off a little philosophic wheeze once again—it shall be for the last time—when there is so little corn in Egypt, there should be no corns in Egypt. No too tender susceptibilities. So please don't take any offence at a first few suggestions.

FIRST, don't expect too much from the leading men in the Federation. I am fairly behind the scenes in the businesses of several who have been prominent in Federation matters, and I have been greatly and rather painfully impressed at times by their apparent overstrain. I know, too, how mortifying it occasionally is to one or other of them to feel that when he, a busy man, has worked hard all day in his own affairs, and

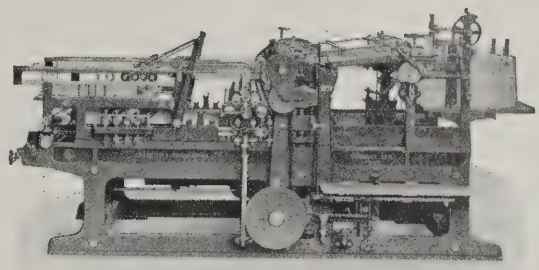
YOU NEED

THE FAST

"Auto-Phœnix"

TWO-REVOLUTION MACHINE

With Feeder (or without)
(Speed 1,700 to 3,000 p.h.)



Sizes : Demy to Quad Royal.

for **HIGHEST PRODUCTION**

The . . . Machine with SUPERIOR INKING

Dead Register *Perfect Impression*

ALSO THE

FAMOUS "PHŒNIX"
ART PLATENS
STOP CYLINDERS &
CYLINDER PROOF PRESSES

Write for full particulars and appointments to view to the British Agents:

JOHN & WM.
BURT & SONS
Limited

3, ROSEBERY AVENUE, LONDON, E.C.1

Telephone: CLERKENWELL 6029.

has then perchance travelled all through the night to attend a Council meeting, and perhaps all through another night on the return journey. that the efforts hardly seem to have any effect. That the craft is apathetic. Or even that some in the craft are ungenerously unwarrantably suspicious.

DON'T expect too much, either of local men, nor of any man simply because he is in office. Help them in their work, or find some piece of craft work of your own. Join a local Chamber of Commerce where the bearings of the immensely difficult business problems of the time can be discussed among neighbours. If there is no local Chamber of Commerce, consider whether to start one. Mr. Perry, so well known as an influential master printer of Ealing, has lately been, and perhaps still is, President of the very live Ealing Chamber of Commerce.

DO what you can to keep craft organisation alive—very much alive—through the remaining summer and autumn. It is rather dangerous to presume that it will be sure to revive in strength in the late autumn. There have been capital summer gatherings in the Midlands, rather elaborately organised affairs. But even small outings, almost any form of hob-nobbery, is likely to be very helpful.

USE the local press, particularly its correspondence columns, to spread what you believe to be sound industrial doctrine.

AND connected herewith, do you not think there might well be some definite propaganda throughout the country for extension of joint councils and works council establishment, and of profit sharing schemes? There are a good many who are always speaking in the open, opposing joint councils as a seductive snare, and profit sharing as a form of disguised attack on unions, or at best as a mischievous "palliative," as leading men away from the revolutionary upset that they ought to be promoting. Why should there not be periodical open air or other campaigning in favour of what I may call joint council and works council and profit sharing propaganda? I for one would be willing to speak in the open or elsewhere in its advocacy.

I HAVE said "Use the press more." It may be that here or there someone who would not undertake any ordinary official duty would assist the Association Secretary in trying to make more use of local newspapers, and also by way of the issue of certain specially printed statements as might on occasion seem advisable.

A JUDGE once said "people should not only have justice, but as far as possible they should be convinced that they have justice." It is an unfortunate thing for an impression to be allowed to go abroad unchallenged that printers are overcharging; that they are killing their own goose, and are also being unfair to their customers, and are contributing to retard the recovery of trade.

OF course that quality of tact which Benjamin Franklin called his shoe horn must have play. Silence or reticence are at times more valuable than speech. I don't forget either the old saying qui s'excuse s'accuse. I don't suggest writing in public on craft matters or issuing statements on such matters without specific occasion calling for it. But such occasions do present themselves. There are occasionally pegs upon which judicious vindication could be hung. And too little candour at these times is likely, I think, to be more dangerous than too much candour.

KEEP in touch with the boys leaving our elementary and secondary schools. I am in touch with school work in Islington, chiefly through my wife's constant efforts. She has just told me of the headmaster of one very large school which she assists, who has said that it is absolutely absurd and hopeless to think of finding a place for any boy in a printing works. At the same time here is the Federation almost reproaching members with not taking all the apprentices that they are entitled to take under the existing agreements with the unions. My friend, the late Mr. Dow, one time works manager of Robert Hoe's, did latterly a very valuable work on a local Juvenile Advisory Committee in his district. I wish more of us were on these Juvenile Advisory Committees.

INCIDENTALLY don't forget the opportunity which summer affords for some recreational association with the staff. Great Britain has not been doing well in pot hunting in sports, but there's something more than pot hunting to be considered. Æsop's story of those who were told to dig well round certain fruit trees in search of some buried gold, and who did find gold—as the result of better fruit crops, consequent on their labour—is a tale full of suggestions for any time.

IN general I would suggest—be a little more frank with each other. Or at any rate with your Association committee and its officers. I have in mind a case in which a man, absolutely convinced that something rather paltry had been done, and was being concealed by a competitor, hugged it to himself for a bit; but then he sensibly took it to the committee, who looked into it at once, with the result that he was proved to be entirely wrong, as he frankly and gladly admitted. And if there should not be such happy refutation, but instead someone is found out, don't make the thing look worse than it is. Some penalty may be quite properly applied in case of definite breach of faith, but a penalty need not mean the end of all relations for all time. No Government could get on if it had only capital punishment for all offences. "I have learned," said old Johnson, "to call a man a good man on easier terms than formerly."

So much for that, to-day.

THE other day I "happened" upon the office of the Machine Managers' Trade Union in Blackfriars Road, S.E., and there I saw a piece of work which made a great appeal to me, and must, I think, make a great appeal to anyone who sees it. It is a small sculptured stone memorial to the memory of all the members of this society who died in the great war. It was never commissioned; it was not known to be in execution. The committee of the union were surprised by the gift of this memorial when it was complete.

MR. H. W. HOWES, so well known and so widely respected for his good service during

many years to the machine managers and for his record as a member of the Joint Council, and as a craft helper in general, is the one who conceived the idea of this memorial, and fashioned it with his own hands "privily." It was sculptured by him from a piece of stone which formed part of the tower or spire of the old Temple Church of the Crusaders in London. Thus the very substance of the memorial speaks of one "Crusade," and the moulding, the limning, the inscribing of the stone speak of another—two crusades separated in point of time by seven or eight hundred years.

The work is one of pure artistry. The committee gratefully accepted the Secretary's generous and unique gift. It has its place of honour in the Council Room of the union without seeming too large for the room.

Well done, Mr. Howes! "Well done" in every sense. We thank you for this evidence of a fine heart and a fine hand.

Among readers of these notes there will surely be a few controlling local newspapers. May I not suggest to them that they stir up in their district some support for the fund which the Daily News is so spiritedly collecting to endow with headphones every hospital bed in London. Apparently a point has been reached at which the fund mounts up with difficulty. What of some tributary reinforcements? 'Phones for the local hospital could be included in the appeal.

In Reading, Mr. Rivers, the editor and chief owner of the Reading Standard, has bestirred himself with good effect. Will not someone do the like in other towns?

Twenty years ago I knew the great sadness of losing a child who, suffering from diphtheria, had been perforce removed to a hospital. I found the hospital very lacking at that time in such an elemental provision as bed tables, and I am glad to recall that several scores of such tables went into that hospital because of this need then becoming known.

Just one special and particular appeal.

My wife, who is all the time engaged in work connected with the elementary schools of Islington or with the parents of the school children, reports to me a strenuous effort being made by a lady well known to her in Islington to raise a small sum specially and solely for wireless installations for the blind. This lady has some mechanical skill herself, and has helpers, and it is wonderful what effective little sets serving for 2LO are contrived for small money. My wife asks me to try to collect a trifle for this single specific purpose. Hence this note. If anyone is disposed to help with a pound or two, or even a few shillings, for that particular purpose I can give my assurance that every trifle so entrusted to me for this purpose will be very economically, and I think most effectively spent. I will ask Mr. Owen-Jones, the Editor of The Caxton, to supervise and vouch any receipts and expenditure, and to publish his testimony. I am not seeking a large sum; £25 would delight me; send what you will.

One of my sons contrived a very "gadgety" set for a blind woman, in which all handling was reduced to a minimum. In my home we are indeed in the midst of wireless. One of my sons has this week just published his first book, and it bears on this subject. It is called "Alternating Currents and Transients treated by the Rotating Vector Method." It is a terribly learned-looking volume of some 200 pages, and is intended purely for students. It is set forth as by "F. M. Colebrook, B.Sc. (Lond.), D.I.C." (which means "Diploma of the Imperial College"), etc.; "Assistant in the Wireless Division, National Physical Laboratory." And this is not the son who made the set for the blind woman. I have three sons who can do something with wireless, and between them all I can give a pretty good guarantee as to the splendid use that would be made of anything entrusted to us.

We have lived practically in the confines of Islington for twenty-five years, and there I hope to live for the rest of my life—but not to see Islington continue as it is. I want to see it become the "Merrie Islington" of which we read, but which perhaps it never has been.

Will you help me in this one particular? Any sum might be sent to me at my office at 146, Fleet Street, London, E.C.4, and as I have said, I will ask Mr. Owen-Jones, the Editor of The Caxton, to associate himself with me in the handling and distribution of any sums.

Frank Colebrook.

The Greatest Printer of Japan

MR. K. OHASHI, President of the Japan Typothetæ, is on a visit to this country, and we have had the pleasure of meeting him and hearing something of the wonderful work he is doing. He is the presiding genius of a printing works in the country of cherry blossoms which in size and equipment must, we imagine, be one of the largest in the world. Some figures will be interesting. At the main works in Tokio they have 183 presses at work, and over 100 machines in the lithographic, gravure and offset section. They employ over 3,000 hands, and the buildings cover an area of 44,000 square feet. The works are equipped with modern plant, and a free service of surgical and medical aid is given to all employes and their families.

Mr. Ohashi congratulated himself on the comparative freedom from labour troubles printers enjoyed in the East, and was much struck both with the organisation and wages of labour in this country. He brought with him specimens of his work, and they are of a very high order. The colour printing is exceedingly beautiful. The purpose of this great printer's visit is to arouse interest in an International Printers' Exhibit which is to be held in Tokio during April of 1926. The purpose of the exhibit is to show the public the latest development of printing and publishing industry in general, exhibiting all classes of printed posters, books, magazines and products pertaining to our industry. Mr. Ohashi is particularly anxious to collect specimens of British printing for this exhibition, and we understand the Federation of Master Printers has agreed to receive and forward such specimens.

Miscellaneous Advertisements

ADMINISTRATIVE COUNTY OF LONDON.

The London County Council will require as from September 1, 1925, at the London School of Printing and Kindred Trades, Stamford Street, S.E.1, the under-mentioned whole-time instructors. Candidates must have served an apprenticeship in their respective branches of the printing craft, and, preferably, should have held executive positions. Experience in modern methods of production and ability to give a systematised course of instruction in theory and practice are essential.

1. *Lithographic Instructor.*—Candidates must have served an apprenticeship as lithographic printer, and have had an all-round experience in transferring, proofing and machining, with a knowledge of plates, stones and photographic printing down to plate. Practical experience in offset and colour printing and a knowledge of chemistry as applied to the craft essential.

2. *Stereotyping and Electrotyping Instructor.*—Candidates must have a wide experience as stereotypers and electrotypers and a knowledge of chemistry and electrolysis as applied to the work of an electrotyper.

3. *Letterpress Machine Instructor.*—Candidates must have a knowledge of all classes of work, including book, halftone colour printing and proofing; and also of machines of various types, including automatic feeders. They must be able to give instruction in the theory and practice of the work of a letterpress printer, including press work, platen and cylinder machines.

Salary in accordance with a scale to be formulated by the Council in the light of the new "Burnham" award. The scale for instructors has hitherto been £300, rising by annual increments to £425, subject to an abatement of 5 per cent. Commencing salary according to experience.

Preference given to those who served or attempted to serve with H.M. Forces.

Apply to Education Officer (T.1.A.), the County Hall, Westminster Bridge, S.E.1 (stamped addressed foolscap envelope necessary), for form, to be returned by 6th July, 1925. Canvassing disqualifies.

MONTAGUE H. COX,
Clerk of the London County Council.

Multi-colour Machine. Takes sheet 10 in. by 8 in., complete with motor. Price £80.

Quad-demy Reversus (Dawson). Fitted Rotary Slitter and Klimsch Counter, Slogger Feeder. Price £300.

Double-demy Converted Offset Litho Machine, by Furnival. Price £50.

Brehmer Folding Machine, Quad-crown. Complete with Cameo Feeder, two, three or four-fold. Price £250.

Three Section-folding Machines, by Krause. Maximum sheet 30 in., minimum sheet 8 in. Speed 2,500 sections per hour. Price £30 each.

Drilling Machine (Strong, Bristol). Price £3.

Rupert Bundling Press. Price £2 10s.

Two Gold-blocking Presses (O. Friedheim) Maximum size 10 in. by 8 in. Price £20 each.

End Sheet Pasting Machine (Brehmer). Price £15.

32 in. Guillotine Cutting Machine, by Furnival. Price £40.

Rotary Slot-perforating Machine, by Hobbs Manufacturing Co. For run-through or stop work. Takes sheet up to 30 inches. Complete with six perforating wheels. Fitted for power. Price £40.

All the foregoing machines are in full working order, and may be seen running by appointment with the Factory Manager, Messrs. E. J. Arnold & Son, Ltd., Butterley Street, Hunslet Lane, Leeds.

All offered subject to intermediate sale. Any reasonable offers will be considered.

STEREO PLANT FOR IMMEDIATE SALE. —Together with various sundries: One Rotary Planing Machine; one 15 in. Edge-planing Machine (Bowler) by Williams; one Casting Box, 13 in. by 10 in., with gauges; one new 1 cwt. Melting Pot; Circular Saw; Wood. The above can be seen working.—Box. No. 35, c/o THE CAXTON MAGAZINE, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

A Useful Northern Firm

THE ALTRINCHAM RUBBER CO. specialises in rubber goods suitable for the printing trade, and its products embrace a very wide field. A comprehensive range of catalogues has just been issued, and these will be sent on application to 2 & 4, Kingsway, Altrincham, Cheshire.

MESSRS. JOYCE & CO., the well-known firm of printers' furnishers, have removed from 42, Drury Lane, to 16 and 17, Clerkenwell Close, E.C.1.

THE Glasgow branch of the Scottish Alliance of Employers in the Printing and Kindred Trades have removed to more commodious premises at 62, Robertson Street, Glasgow, C.2.

WE commend the brochure on printing inks just published by Messrs. Blackwell & Co., Ltd., 7, Dyers' Buildings, Holborn, E.C.1. This firm was established 170 years ago, is well to the fore, and not least in its excellent methods of publicity.

MESSRS. MANDER BROS., LTD., Wolverhampton, have just issued a very full and handsome list of their inks. This is one of the most complete and beautifully-produced catalogues of its kind we have ever seen. There is practically an illustration of every ink they make, and the arrangement of the book is such that the effect of various colours and tints is easily seen. This list has been compiled with very great care and at considerable expense. There are no less than 98 coloured plates in it, and printers everywhere owe this firm gratitude for this work.

WE have received from Messrs. Knighton & Cutts, Red Lion Court, E.C.4, a very interesting illustrated price list of their engraving work. In addition to giving illustrations of the various lines of work which they do, which are all excellent, the various grades and kinds of engraving are each defined by a separate symbol, which will largely serve to eliminate mistakes if they are adopted when blocks are ordered. The list also contains price tables, and examples are given which will be very useful.

Johnstone & Cumbers, Ltd.

Established 1863

PRINTING INK MANUFACTURERS.

Extraordinary Results from the Exhibition—Thank You !

LONDON: 38, Farringdon St., E.C.4. (Head Office)
'Phone : City 5047. 'Grams : Cumberemus, London.
Alexandra Works : 28, Sugar House Lane, Stratford, E.
'Phone : Maryland 2240.

MANCHESTER: 1, Caxton Hall, Chapel St., Salford.
'Phone : Central 7763. 'Grams : Cumberemus.

BIRMINGHAM: 13, Scotland Passage.
'Phone : Central 7293. 'Grams : Cumberemus.

THE
Glasgow Numerical Ticket and Check Book Printing Co. Ltd.

Silver Linen Type Writing Paper

THOMAS TAIT & SONS, LTD. INVERURIE, SCOTLAND.
Wholesale Trade only supplied.

WE TAKE IN HAND ALL CLASSES OF NUMBERED WORK

OUR LINE still INCREASING
Watch it in your own interest.
PAMVER Mach. Mfg. Co.
98, Ch. Ninove, BRUSSELS.
Only Belgian-made machinery

LAKCSET

3/- per lb.

The recognised ink medium for Litho, Offset and Letterpress.

BEWARE of imitations.

Manufactured and sold exclusively by :

B. WINSTONE & SONS, LIMITED
100-101, SHOE LANE, E.C.4.

Matrix ! Matrice !! Matrices !!!

I will make for your service. In any known LANGUAGE or DESIGN, cut to your requirements, and Matrix made from same. 33 Years' practical WORKMANSHIP behind it, and admitted the best in the trade. A trial I solicit, satisfaction I guarantee ! To the operator who cast, also to the purchaser. Your Matrices are right; admitted by the users to-day. Shall I call on You ?

P.C. to this address will suffice :

C. RICHARDS, Typefounders' Matrix Maker, 20, Springdale Rd., LONDON, N.16

C.W. FAULKNER & Co. Ltd.
"Great Thoughts" Series
CHRISTMAS CARDS · CALENDARS
PICTURES · POST CARDS

Gold Blockers, Embossers
Showcard Makers . .
Showcard Mounters .
Calendar Makers . ,
Seal Makers . . . . .
Die Stampers . . . .
Cash & Clare,
75, GT. EASTERN ST., E.C. 2.
Phone: Clerkenwell 1338.

RUBBER STAMPS
If interested send for our New Catalogue, with current retail prices - - - POST FREE
PNEUMATIC Rubber Stamp Co.
(Buck's Patent) LIMITED,
18d, Queenhithe, Upper Thames St., LONDON, E.C. 4.

LOVETT & CO.,
Showcard Originators
Specialists in Deep Embossing
53-56, Great Sutton Street, Goswell Road, LONDON - E.C.1.
'Phone—Central 10504

MINTON & CASEY
ARTISTS. ENGRAVERS DIE-SINKERS.
FOR
BOOKBINDERS · XMAS CARD MFRS · STATIONERS · GOLD-BLOCKERS Etc
1, Clerkenwell Rd. · · · London. E.C.1
PHONE CLERK. 5882 · GRAMS "TONED" LONDON

DIE SINKING
Relief Stamping
COPPER-PLATE, ENGRAVING & PRINTING.
BRASS PLATES, BRASS SEALS, LEVER PRESSES Etc
'Phone— Holborn 2477
EST. OVER 20 YEARS
HUBERT FELTHAM,
2, Holborn Place HIGH HOLBORN LONDON, W.C.1.

HENRY BOYCE & Co.
2, SANDLAND STREET - LONDON, W.C.1
MACHINERY
For PRINTERS, BOOKBINDERS, GOLD BLOCKERS, BOXMAKERS.
REPAIRS
To all makes of WIRE STITCHERS
'Phone—Central 7470

CHROMO LITHO
MASHAM & PHILLIPS
20 YEARS WITH MESSRS E. FAUSTIN
GENERAL LITHOGRAPHIC ARTISTS
TO THE TRADE
SPECIALISTS IN HIGHEST GRADE SHOW CARDS, CHRISTMAS CARDS, CALENDARS, CIGAR LABELS, POST CARDS &.
MODERATE PRICES ENTIRE SATISFACTION GUARANTEED
70 KENNINGTON Rd. LONDON, S.E.
3 MINS' WALK FROM WESTMINSTER BRIDGE ROAD, TUBE STATION
PHONE 752 HOP

LOWE & CARR
Manufacturers of Pin Tickets
Eleven Sizes Stocked.
Speedy delivery of Tickets with Customer's own wording.
Support British Productions
Belvoir St., LEICESTER.
Phone: 3732 Central.

C. S. YEATES,
Practical & Technical Expert Electrotyper, Stereotyper and Engraver in all Processes
12 & 14, Hatton Wall, LONDON, E.C.
Tel.— Holborn 5393

ESTABLISHED 1874
Every Die Sinker in our employ served his apprenticeship with the firm
G. H. MADDIN & CO. Ltd
Engravers & Die Sinkers
Cameo Printing Dies & Embossing Blocks of every description for High Class & Distinctive Work
ORIGINAL DESIGNS & SKETCHES
Telegrams "METALPRESS, LONDON" Telephone 1385 HOLBORN
10 & 11 MIDDLE ST. ALDERSGATE ST. LONDON E.C.1

THE "GUILDHALL" Series of ANALYSIS BOOKS
OVER 150 RULINGS
MAKERS
TOLLIT & HARVEY Ltd.
40, GRESHAM ST., LONDON, E.C.2.

1926 CALENDAR STEREOS
Nearly 30 styles and sizes (monthly and yearly). Send p.c. for specimen sheet.
WELLS & CO.
Wedmore St., Holloway, London, N.19.
Also save cost of ruling by using our
BILLHEAD & MEMO. STEREOS

PETTYS of LEEDS
THE FAMOUS TRADE PRINTERS.
LITHO Offset (all sizes) and Direct Rotaries.
LETTERPRESS facilities include Qd. 2 colours.
CLOSE CUT PRICES—STRICT CONFIDENCE.

THE NOTED HOUSE FOR
RUBBER BALLOONS. CORKS. TUBINGS.
FOUNTAIN PEN SACS. GLOVES.
FOUNTAIN PEN FILLER TEATS.
FINGER TIPS. ERASERS. ELASTIC BANDS.
ELASTIC STOCKINGS, KNEECAPS, ANKLETS ETC.,
THE ALTRINCHAM RUBBER COMPANY.
KINGSWAY. ALTRINCHAM.

PHOTO ETCHERS IN LINE TONE & THREE COLOUR PROCESS
ESTABLISHED
DIRECT PHOTO ENGRAVING Co Ltd
MANAGING DIRECTOR
F. E. S. PERRY
ARTISTS & DESIGNERS
38, Farringdon Street, E.C.

"ALPHA" for ART

Novelty – Humour

The "ALPHA" Publishing Co. Ltd.,
2 to 8, Scrutton Street, Finsbury, LONDON, E.C.2.

ARTISTIC POSTCARDS, BIRTHDAY CARDS, CHRISTMAS CARDS, CALENDARS, PICTURE BOOKS, PAINTING BOOKS.

The Century Engraving Co.

(Incorporating THOS. D. FOSTER)

THE Engravers, Die Sinkers, Plate Printers of the North.

1, MARSDEN STREET, MANCHESTER.

LAW PRINTING

FOR THE TRADE

LETTERPRESS— *Lino Set.*
LITHO— *Script or Type.*

Smith Bros. & Co. (Printers), Limited, 30, LAWRENCE LANE, CHEAPSIDE, E.C.

IT IS SHEER WASTE OF MONEY :: to cut Overlays by hand. ::

THE MECHANICAL OVERLAY PROCESS

does it BETTER, CHEAPER & QUICKER.

BORNE & Co., Ltd., 35-37, Banner St. E.C.1

Blankets & Sundries *for* **PRINTERS.**

W. G. MONNERY & CO., LTD.

15 & 16, THAVIES INN, HOLBORN CIRCUS, E.C.1.

Established 1800. *Phone: Holborn 1151.*

COLLOTYPE PRINTING TO THE TRADE

COLLOTYPE — The Facsimile Process, is suitable for all kinds of illustration, Post Cards, View Publications, Views of Estates for Auctioneers' Particulars of Sales. Reproductions of Old Manuscripts, Photographs and Drawings for Illustrating Scientific Societies' Publications. Fine Art and Book Publications.

Samples and Estimates from

Est. 1893. **The Zinco Collotype Co., McDonald Rd., Edinburgh.**

CORNELISSEN

The House *for* Lithographic Supplies.

22, GT. QUEEN STREET — W.C.

ESTABLISHED 1883. **"Claytons"**

EDW. A. BERRY

TRADE BOOK-FINISHERS,

GOLD BLOCKERS. ACCOUNT BOOK LETTERERS.

36&37, Charterhouse Square, London, E.C.1.

VALUATIONS & ARBITRATIONS

Fire Insurance. Probate. Transfer, Limited Companies. Inventories, &c.

T. C. THOMPSON & SON, LTD.
Licensed Valuers to Printing & Allied Trades.
ESTABLISHED 50 YEARS.
'Grams: "Numerator." 'Phone: Cent 6807 (3 lines).

BUXTON STREET, LONDON ROAD, MANCHESTER.

Largest Stock in London of — RULED PAPERS

BEST WHOLESALE HOUSE FOR BILLHEADS, FCAP, FFINT, CASH ETC) LOOSE-LEAF SHEETS, ACCOUNT BOOKS MADE TO ORDER

CHARLES COHEN & SON,

Paper and Board Merchants, Trade Rulers and Account Book Makers,

HOLNESS ROAD, STRATFORD, LONDON.

'Phone: Maryland 1639. Estb. 1900.

LABEL CUTTING

FOR THE TRADE.

BUTLER & PEARCE

Large or small orders receive prompt attention.

54, FANN STREET, ALDERSGATE STREET, LONDON.

Telephone No.: CLERKENWELL 2343.

For **Photo Engraving Service**

in its best and most complete sense consult

The MARSHALL ENGRAVING Co., Ltd.,
12/14, FARRINGDON AVENUE, E.C.

Remember **QUALITY** *not Price is the test of* **CHEAPNESS**

Telephone: Holborn 6740-1.

JOHN T. CLARKE & SON, LTD.
RUBBER
BRASS & STEEL
STAMP MAKERS
STENCIL CUTTERS AND ACCESSORIES
CHARLES ST. (OXFORD ROAD) MANCHESTER

THE J.T.M. SERIES

"MARSHALL." "Improved Elliott" Thread Stitching, Stringing and Looping Machine. For Booklets or pamphlets, Exercise Books, Showcards, Calendars, etc. 2,400 per hour.

Envelope Printing Machine. 8 to 10,000 printed envelopes per hour.

Calendar Rimming Machine. Book Case Rounding.

JOHN T. MARSHALL,

(Proprietor: John T. Hircock)

36, Powell Street, Goswell Road, E.C.1.

Telephone: Clerkenwell 6471. Telegrams: Hirconeer, Barb, London.

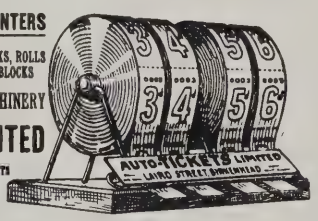
Geared Inkers fitted to existing machines, also Steel Cylinder Bearers. New and rebuilt Machines for the Printing and Allied Trades.

ASK FOR LISTS AND PRICES.

T. H. PULLAN & SONS,
Printers' Engineers,
31, FALFIELD ST., GLASGOW.

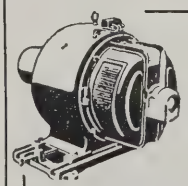
WHEN writing Advertisers kindly mention : : The Caxton Magazine : :

THEATRE, CINEMA, &c. TICKET PRINTERS
YOUR ENQUIRIES SOLICITED FOR **TICKETS** IN BOOKS, ROLLS AND BLOCKS
PRODUCED ON MODERN HIGH-SPEED MACHINERY
AUTO-TICKETS LIMITED
MANUFACTURERS OF TRAMWAY & RAILWAY TICKETS
BIRKENHEAD, ENGLAND



CHANCE & BLAND, Ltd.
GLOUCESTER,
possessing an up-to-date typesetting and letterpress plant, desire enquiries for pamphlet periodical and book work, etc., etc.

PHOTO PRINTING
TONED BROMIDE GLOSSY OR MATT
SHOWCARDS, POSTCARDS, &c.
WILDT & KRAY
116-120, GOLDEN LANE, LONDON, E.C.1



Don't Pass/ — Buy!
FROM
MOTORS
A.C. & D.C.
CITY ELECTRICAL CO. LONDON
London Stock.
1/15, Emerald St. Theobald's Road,
Museum 5540, 5541, 5539. W.C.1

W. McKENZIE & Co.
The "ARTISTIC" Series
Christmas and other Greeting Cards, Calendars, Engagement Calendars, Bevelled Panels, Postcards. : : :
48 to 52, Banner St., LONDON, E.C.1.

TOM BROAD 76 & 78 CLERKENWELL ROAD LONDON E.C.1.
PLAINS
LITHO
Thomas Broad INCORPORATING 17 Featherstone Buildings, London, W.C.1

Illustrate YOUR ANNOUNCEMENT and double its effectiveness
GARRATT & ATKINSON BLOCKMAKERS & ARTISTS EALING, LONDON W.5

LITHO PRINTING
— TRADE ONLY —
LABELS, SHOWCARDS, ETC.
ESTABD OVER 40 YEARS **HARLEY BROS LTD** SEND FOR QUOTATIONS
Swinton Row, EDINBURGH.

MOUNTING WOOD
AND
CLAMPED BOARDS
PRODUCED from the finest selected mahogany—bone dry, well seasoned and accurately planed to gauge—our Mounting Wood and Clamped Boards are guaranteed to give 100% satisfaction. Our prices are low :: and our stocks extensive. ::
A SAMPLE IS YOURS FOR THE ASKING
J. H. WHITFIELD, LTD.
46, Gt. Chart St., East Road, LONDON, N.1.
Phone: CLERKENWELL 7495.

The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone ; MUSEUM 6663-4. Telegrams : SEGDIRB (WESTCENT) LONDON.

¶ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.
¶ ADVERTISING RATES upon application.
¶ Alterations in current Advertisements must reach this Office not later than the 16th of each month, failing which the Advertisement will appear in the same form as in the last issue.

PREPAID TARIFF FOR SMALL ADVERTISEMENTS

Small Advertisements, together with remittance, should reach the Publishing Office not later than the 21st of each month.

BUSINESSES FOR DISPOSAL AND WANTED; PARTNERSHIPS; PREMISES TO LET, ETC.; SALES BY AUCTION OR TENDER; SALE, EXCHANGE & MISCELLANEOUS COLUMN; EMPLOYERS WANTING ASSISTANTS; APPRENTICESHIP; TRAVELLERS; ETC. — 1d. per word. Minimum 3/-.

ASSISTANTS WANTING SITUATIONS — ½d. per word. Minimum 1/6

INDEX TO CONTENTS

	PAGE
August-Hunter Photo-Type Machine, The	541
Bodoni Type Faces	586
Calendars as an Advertising Medium	551
Composition of Business Stationery Forms, The	542
Correspondence	586
Craftsman's Corner	581
How to Improve the General Display of Goods	560
Ink Making for 171 Years	548
Letterpress Poster, The	547
Making of Photo-Litho Plates, The	588
Obituary	566
Photo-Telegraphy Perfected	545
Printers' Marketing Problems, The	572
Printing Plant	601
Quads	594
Reviews	568
Romance of Printing, The	592
Word to Aspirants for Factory Honours, A	550

All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

INDEX TO ADVERTISEMENTS

A

	PAGE
"Alpha" Publishing Co., Ltd., The	605
Altrincham Rubber Co., The	604
Auto-Tickets, Ltd.	606

B

	PAGE
Baker Sales Company	559
Berry and Roberts	xxiii.
Billinge, H. J. and Co., Ltd.	603
Bingley, Thomas E.	59
Blackwell and Co. Ltd.	xvii.
Booth, Henry (Hull) Ltd.	567
Borne and Co., Ltd.	605
Boyce, Henry and Co.	x., 604
Brehmer Aug. (Successor)	xxv.
Broad, Tom	606
Brown, F. E., and Co., Ltd.	viii.
Burt, John and Wm. and Sons, Ltd.	xii.
Butler and Pearce	605

C

	PAGE
Canadian - American Machinery Co., Ltd.	555
Canning, W. and Co., Ltd.	xvi
Capper Pass and Son, Ltd.	xxviii.
Cash and Clare	604
Caslon, H. W. and Co., Ltd.	561
Century Engraving Co., The	605
Chance and Bland, Ltd.	606
City Electrical Co.	606
Clarke, John T. and Sons, Ltd.	605
Claytons	605
Cohen, Charles & Son	605
Cornelissen, L., and Son	605
Crosland, William, Ltd.	Cover ii.
Cross Paper Feeder Co., Ltd., The	552

D

	PAGE
Dane and Co.	558
Day's Shading Mediums	591
Debecey Mfg. Co., Ltd., The	593
Dickinson, John and Co., Ltd.	573, 574
Direct Photo Engraving Co., Ltd.	604
Dyer, Ltd.	xxiii.

E

	PAGE
Electromotors, Ltd.	563
Empire Printing Ink Co., Ltd., The	xxiv.
Evans, Edwin W.	591

F

	PAGE
Faulkner, C. W, and Co., Ltd.	604
Fayers, H. F. and Son	604
Feltham, Hubert	604
Ferguson, J. W. and Co.	viii.
Fisher, Clark and Co. Ltd.	vi.
Fordham and Co., Ltd.	xiv.
Forrest Printing Ink Co., Ltd., The	580
Fosh and Cross	xii.
Fry's Metal Foundry	565

G

	PAGE
Garratt and Atkinson	606
Glasgow Numerical Ticket & Check Book Printing Co., Ltd., The	603
Greig, John and Sons	v.

H

	PAGE
Hallett and Son	xxi.
Harley Bros., Ltd.	606
Harrap, John & Son	604
Harrild and Sons, Ltd.	570
Heriot-Watt College	xxv.
Hill, James E.	603
Hodgson, Jas. and Sons	vii.
Horsell, Frank, and Co., Ltd.	xxix.
Hurner, R., Ltd.	567

I

	PAGE
Intertype, Ltd.	Cove iii.
Irish Printer, The	599

J

	PAGE
Johnson, K. and Sons	577
Johnstone and Cumbers	xxxi.
Jones, Samuel and Co., Ltd.	577
Joyce and Co.	xxvii.
Jubbs Metals	vii.

K

	PAGE
Kendell, T. and Sons	xxiii.
Kidd, John and Co., Ltd.	vii, xii.
Kitcat, G. &. J., Ltd.	xi.

L

	PAGE
Langley and Sons, Ltd.	xx.
Lanston Monotype Corporation, Ltd.	xxi, 551
Lawrence, P., Printing Machinery Co., Ltd.	578, 579
Light, William J. and Co., Ltd.	iv.
Linotype and Machinery, Ltd.	549
London and Provincial Repro. Co. Ltd.	xi.
London County Council School of Printing	xxx.
Lorilleux and Bolton, Ltd.	xxvi.
Lovett and Co.	604
Lowe and Carr	604

M

	PAGE
Maddin, G. H. and Co., Ltd.	604
Manchester Envelope Co., The	xxix.
Mander Brothers, Ltd.	603
Mann, George and Co., Ltd.	Cover i.
Marshall Engraving Co., Ltd., The	605
Marshall, John T.	605
McKenzie, W. and Co.	606
McKenzie, H. W.	xiii.
Miehle Printing Press & Mfg. Co., Ltd.	ix.
Millington & Sons, Ltd.	xvii.
Minton and Casey	604
Miscellaneous Advertisement	602
Morrison, J. L. Co., Ltd., The	xviii.
Monnery, W. G. and Co., Ltd.	605
Morgan, Chas. and Co., Ltd.	xxvii.

N

	PAGE
National Paper and Pulp Co. (1920) Ltd.	563
Nickeloid Electrotype Co., Ltd., The	xviii.
Nickerson Bros.	592
Normand Electrical Co., Ltd.	xxiv.

P

	PAGE
Pamver Mach. Mfg. Co.	603
Parsons, Fletcher and Co., Ltd.	ii.
Pettys of Leeds	604
Pictorial Machinery Ltd.	580
Pneumatic Rubber Stamp Co.	604
Pronk, Davis and Rusby, Ltd.	xxxi.
Pullan, T. H. and Sons	606

R

	PAGE
Ritchie, M. C., Ltd.	587
Ruddock, Robert H.	xxviii.

S

	PAGE
Shortt, C. W. and Co., Ltd.	xiv., xxxiv.
Shuck, MacLean & Co., Ltd.	xi., xx.
Slater and Palmer	x.
Smith Bros. and Co.	605
Smith and Young	xxxii.
Smith, Siviter V. and Co., Ltd.	587
Smyth-Horne, Ltd.	iii.
Soldans, Ltd.	xxxi.
Specialized Editorial Agency	602
Spicers Ltd.	xvi.
Standard Engineering Co., Ltd.	xiii.
Stanleigh, E. W. H.	xxxi.
Stephenson, Blake and Co., Ltd.	Cover iv.
Swain, John and Son, Ltd.	xiii.

T

	PAGE
Tait, Thomas and Sons, Ltd.	603
Taylor Bros.	589
Thompson, T. C. and Son	605
Thorburn, Bain and Co , Ltd	589
Thornton, Robert	xx.
Tollit and Harvey	604
Tuck, Raphael, and Sons, Ltd.	xiii.
Typary and Typon Co., Ltd.	557

U

	PAGE
Usher and Co.	xv.

V

	PAGE
Van Houten, F. R.	xxi.
Victory-Kidder Printing Machine Co. Ltd.	597

W

	PAGE
Walker Bros.	i.
Whitfield, J. H., Ltd.	606
Wildt and Kray	606
Williamson, Alfred	xii.
Williams, Lea and Co., Ltd.	xvi.
Windebank and Co., Ltd.	viii.
Winstone, B., and Sons, Ltd.	xix., 603

Y

	PAGE
Yeates, C. S.	604

Z

	PAGE
Zinco Collotype Co., The	605

POSTER work

The Goudy Family, originated and produced by The American Type Founders Company, having now become so popular among British printers, prompted us to cut Goudy Bold in Wood for Poster Work.

Goudy Bold

is cut from 8-line upwards, the wood used being Rock Maple. The 18-line and the smaller sizes are cut on end grain.

SEND FOR SPECIMEN SHEET AND PARTICULARS.

C.W. SHORTT & Co LIMITED

8 Fulwood Place, High Holborn,
LONDON, W.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

The August-Hunter Photo-Type Machine

WE understand the machine which foreshadows a new epoch in the printing world is now completed. For four years Mr. J. R. C. August and Mr. Kenneth Hunter have been at work on the new process, which it is claimed makes the use of metal type unnecessary for a great proportion of printing.

Put briefly, the new invention does everything that the compositor requires. In response to the manipulation of a keyboard it chooses the fount, selects the size of type, produces a capital, " lower case," or fancy letter as required, decides the body space for each letter in all its differences of size, and " justifies " the spacing according to the width of the line or column. Whilst other composing machines in general use are practically restricted to letterpress " setting-up," the new machine has a much wider range and deals equally efficiently with display work as required for pages of advertisement, much of which is still composed by hand. The invention centralises in a camera that is focussed automatically. Characters printed on a " master film " are projected in rapid sequence on to another sensitised photographic base and the exposure made in a fraction of a second. The exposed film corresponds to the " set-up " type on a linotype or monotype machine. Different sizes in one fount are obtained by adjusting the focussing, this operation being completely automatic.

This exposed film, when developed, corresponds to the " set-up metal " or type-line of a modern composing machine. It is a photographic film bearing an image of the subject matter to be printed. This is equivalent to the stage reached by the process engraver, who, in his studio, obtains a negative by photographing an original. Having reached this stage, printing may be done in a dozen different ways. By line-block for letterpress printing, by direct litho, by photographic processes from plate or stone, or by the offset photo-litho throughout.

The problem which the inventors set out to solve was an exceedingly difficult one. Taking the typewriter as a base, the object was to photograph the shape of characters (letters) in rapid sequence by the mere striking of a key and resolve them into completed words and sentences. But whereas the typewriter is restricted to some sixty differences in the shape of characters, and has only one measurement of space to be occupied by each, in printing there are thousands of differences, besides differences of fount. Each style means an alteration in the body width of a character, and each size alters that body width again. In addition, there are variations in height. Furthermore, typewritten lines finish with uneven lengths, whereas in printing there must be dead parallel columns. (This is called " justifying the line," and is done by varying the space between the words.) It was found, therefore, that it was necessary to design a machine capable of selecting any particular measure within some half million differences, correct to all the factors of style, size and character instantly, and without possibility of inaccuracy. In addition the machine must automatically adjust the line to be composed, according to the width of column, style, size, and character.

The first essential was to find an apparatus capable of being controlled by arithmetical combinations as defined by coded perforations on a tape. In a calculating machine it is possible to produce answers to various sums, but the result has only a visual value, and must be interpreted by human intelligence. Something more than this was required, and ultimately a machine was evolved that could be controlled instantaneously by punches in a coded ribbon by pneumatic, hydraulic, or electric power, and made to add up values of figures and resolve them into one movement true to the total. The next important point for consideration was the question of durable accuracy. This called for a machine designed so that inaccurate measurements were rendered impossible, once accuracy had been established. In the August-Hunter machine accuracy depends rather upon system than construction.

The application of this new machine to offset printing is obvious. Indeed it was offset that gave the inventors their first clue to the camera composer. They argued that if, by the offset litho process, it is possible to print from a photograph, why should one bother to photograph type; why not photograph the drawn design of the character, and thus eliminate the metal type entirely? That is what they have done. They have brought to completion an apparatus, which is partly a camera, partly a typewriter, and partly an automatic calculating machine, which photographs characters separately and continuously at a greater speed than is obtainable on a typewriter. The finished product of the machine is a photographic film bearing an image of the subject-matter to be printed. This is equivalent to the stage reached by the process engraver, who, in his studio, obtains a negative by photographing an original.

The invention, which involves many subsidiary inventions has been protected by seventy British and foreign patents.

We congratulate these two pioneers upon the result of long, arduous and anxious labour. It may be a long time before trade sentiment and present conditions make way for this new machine —but it is undoubtedly a great achievement, and marks a further step in the progress of the printing industry.

The Composition of Business Stationery Forms

By ROBERT F. SALADE

(*All Rights Reserved*)

BUSINESS stationery is a line that is being produced by the average printing firm on a profitable basis. It is a very popular line which knows no special seasons, for practically every business house is in need of something in this line at frequent intervals. Numerous printing firms are specialising in all kinds of business stationery, and several of these have made such a success of it that they are receiving orders from many different parts of the country.

So much for the business side of the subject Enough has been said to indicate the fact that this is one of the most important lines in the commercial printing trade. While it is true that in these days a great deal of business stationery is being produced by the intaglio engraving method, stone lithography, and by the offset printing process, the fact remains that the vast majority of orders for this line are being turned out by the typographic printing method.

This article will be devoted to the subject of good typography as applied to all kinds of business stationery. The average " job " compositor is capable of designing and setting up original typographic formes of this class, but numerous compositors have become highly proficient in this work through having made a particular study of it. At first thought, it may seem to be rather a simple class of work, but when given careful consideration it will be seen that such work really demands experience and artistic taste on the part of the typographer.

The complete line of business stationery consists of letterheads, note sheets, billheads, statements and envelopes. Business cards may also be included in this line. Other kinds of printed matter which are known as office or business stationery are as follows: Statement-folders for banks, physicians' prescription blanks, and appointment cards used by medical doctors, dentists, opticians, chiropractors, etc. It should be understood that printed prescription blanks are not only used by medical doctors, but are likewise used by dentists, opticians and other professional folks who are authorised to write prescriptions. Bankers, trust companies, insurance firms and legal firms often use special office stationery, in addition to the regular forms of letterheads, note-sheets, statements and envelopes.

DIFFERENTIATE.

Every professional man or woman, as well as every business firm, needs office stationery, but it goes without saying that the same style of letterheads, envelopes, and so forth will not serve for all cases. For example, the doctor, lawyer, dentist or banker can only use the plain, dignified style of stationery which will express the high character of his profession in just the right way. On the other hand, the proprietor of a fancy goods store can with all appropriateness use stationery of the elaborate variety. Many business firms may use stationery printed in two or more colours, while others would not find colour printing suitable.

The modern tendency in practically all lines of business is to have business stationery rather plain in appearance, and in cases where a form of type is printed in colours only a touch or two of bright colour is applied. The plan of printing stationery in two or three warm colours which was so popular a few years ago is no longer being followed to any extent. Of course, there are exceptions to this rule. In the greater number of cases, however, stationery is now being printed in a single colour, and the typography is plain, but beautiful.

It is safe to say that the average letterhead, note-sheet, envelope or business card will look better when printed in black ink than if printed in green, brown, blue, or some other single colour. Next to black ink, the bronze-blue colour would be the most pleasing. Nevertheless, a large number of stationery forms are printed in a bright blue, and it is only fair to state that many of these look well. The bright blue colour is preferred by numerous business firms, and also by a considerable number of professional people. One well-known firm of architects insists that all of its office stationery be printed in a standard shade of dark brown. A prominent florist will have nothing but stationery printed in two colours—dark green and bright red. One manufacturing company for many years has been using a complete set of stationery all printed in black and orange. The customer's wishes must always be satisfied, and in cases where colour printing is desired by the customer, the only thing that the printer can do is to handle the order accordingly.

SELECTION OF TYPE.

The production of handsome business stationery depends a great deal upon the proper selection of type. Certain faces of type are particularly adapted to stationery forms, while many other faces are not. Among the type faces which are appropriate for the general run of stationery are the following: Caslon Old Style, Bodoni Book, Goudy Old Style, Garamond, Litho Roman, Cloister Old Style, Blair Series, Engravers' Roman, Copperplate Gothic, Mercantile, Bulfinch Old Style, and Engravers' Bold. These are merely a few of the most favourably-known faces, and many others could be mentioned, but those which have been named are suitable for the average job.

Some of the faces which have been named, however, are very appropriate for the kinds of office stationery used by commercial firms, while some are more correctly suited to stationery for doctors, lawyers, dentists and others of the professional class. For example, the Goudy Old Style in complete series is excellent for such lines of business as a high-class speciality shop, building and contracting, textile manufacturing, and custom tailoring. The Caslon Old Style and the Bodoni Book would also do for these lines. But, when it comes to stationery for a doctor, a lawyer or a dentist, faces like Engravers' Roman, Copperplate Gothic and Litho Roman can be employed to the best advantage.

By making a careful choice of type-face the business stationery can be designed to *express* the profession or business for which the stationery is used. A bold gothic face, for instance, may be employed to express the coal or iron business. The proper

use of a French script will suggest the dainty character of a French millinery shop. The letterhead for a clergyman would bring thoughts of the church if set up in Old English or Cloister Black. These are merely a few examples. The typographer can compose a form for every occasion that will present just the right appearance for the occasion.

What could be more appropriate for an architect's stationery than the classical Della Robbia type? The design of these letters seems to suggest beautiful architecture at a glance. What could be more suitable for a bank's stationery than Engravers' Bold? The artistic cut of the Bulfinch Old Style type is admirable for a jeweller's stationery, and the very design of this type seems to repeat the word "jewellery."

Unfortunately, however, not every printing establishment is equipped with a wide range of type-faces to provide for the composition of correct forms for every occasion, and where there is only a limited assortment of types the compositors will have to make the best selection possible for each job.

LAY-OUTS.

To obtain the most satisfactory results in the composition of stationery forms, the typographer should first procure a sheet of the stock which is to be printed. This sheet should be of the exact size intended for the job. A rough typographical layout for the form should then be pencilled in approximately the right position on the sheet. A carefully "hand-lettered" sketch is not essential, the idea being to merely pencil lines or characters which will indicate the general arrangement of the form as it would appear when completed. This work need not require more than five minutes in the average case, but a good-size piece of copy for a letterhead will naturally call for more attention than ordinary copy for a note-sheet, billhead or envelope.

A rough layout for the form to be set in type is always worth the time and study involved, for the reason that it not only pre-determines the typographical arrangement, but it also is the means of saving time in the actual work of composition. The layout plan is especially recommended for forms to be printed in two or more colours, and in some cases two or three layouts of different arrangement may be necessary to produce one that will be best fitted to the subject. Letterhead forms deserve more consideration than the other kinds of stationery forms, but there are times when even an envelope corner card will be hard to set without the aid of a layout.

In these days an order is often placed with a printer for a complete series of business stationery —letterheads, note-sheets, billheads, statements and envelopes. A new firm usually places an order of this extent, but numerous firms which have been in business for a long period will also place such orders, and there are occasions where a firm removes to another location, and will thus need an entirely new supply of office stationery. These points are mentioned for the purpose of illustrating the importance of having a complete set of business stationery all printed in the same style of typography. In other words, there should be a close relationship in the typographical style between all the various pieces of a firm's stationery. For example, if the firm's letterhead has been composed in Caslon Old Style type, the note-sheet, billhead, statement and envelope forms for the same firm should be set in Caslon Old Style. Moreover, the typographical arrangement of each form should be much the same. Here is where layouts can be utilised to great advantage. By means of roughly-drawn sketches the compositor can design typographical treatment for a complete set of stationery which will show a distinct relationship between letterhead, note-sheet, billhead, statement and envelope.

Harmony in business stationery is possible even when each form consists of only a few lines of type, and where the typography is exceedingly plain. One example of this would be a letterhead form set in small sizes of Engravers' Bold. The same face of type in various small sizes could be used for the note-sheet, billhead, statement and envelope. As a matter of fact, this idea is being followed in many instances, such faces as Engravers' Bold, Litho Roman, Engravers' Roman, Copperplate Gothic, etc., being used with pleasing results.

WHEN COLOUR IS USED.

When business stationery is to be printed from type in colours, there should be harmony in the colour scheme as well as in the design of the forms and the face of type selected. Here is a good example: The letterhead form was set in Cloister Bold in such a manner that the completed form had a shape somewhat like an inverted pyramid. A small type ornament which was also like the shape of an inverted pyramid was placed at the foot of the typographical form, and this carried out the complete "pyramid" to a nicety. The type-matter portion of the form was printed in bronze green ink and the ornament was printed in bright red. The same colour scheme and the same pyramid arrangement of type-form were followed for the note-sheet, billhead, statement and envelope, thus establishing a perfect relationship of design between all the different pieces of stationery.

The above example may be elaborated on to any degree. A simple two-colour design was mentioned to illustrate harmony in both type and colour scheme. The letterhead should be regarded as the most important member of the business stationery "family," and from it the typographical style and colour plan should be adopted for the note-sheet, billhead, statement and envelope. In many instances a business card for a firm may be designed after the style of the firm's stationery, especially in cases where all of the stationery is printed in the same colour scheme.

IMITATION ENGRAVING.

Imitation engraving and lithographic processes of different kinds are being used in the production of business stationery with more or less success. Several of these processes are patented, and by the use of special printing ink, chemicals in powder form, and heating treatment, the printed form is given a raised effect which looks much like die-stamping, or embossing, from engraved steel plates. The other processes are more simple, consisting merely of specially-made printing ink which dries with a soft, dull finish, and careful make-ready which does not show impression. That is, the impression is not noticeable on the back of the printed sheets.

The type-faces most effective for imitation steel-plate work are: Engravers' Roman, Copperplate Gothic, Engravers' Bold, and other faces of this variety. The faces most adaptable to imitation lithography are the bold gothics and the Litho Roman series. In many cases, however, of forms

for either imitation engraving or lithography, a happy combination of light and bold faces can be made, such as Litho Bold for the principal lines and light Copperplate Gothic for the secondary lines. A letterhead form or a business card form often looks well with a combination of these two faces.

Shaded faces and " open " faces of well-known designs of type very often may be used with beautiful effect in the composition of stationery forms intended for imitation steel-plate engraving or lithography. The new Caslon Openface, especially when used in the larger sizes, is pleasing for this class of work. The most popular shaded faces are Title Shaded Litho, Engravers' Shaded, Copperplate Gothic Shaded, Steelplate Gothic Shaded, Engravers' Roman Shaded, Lithograph Shaded, Antique Shaded, and Bodoni Bold Shaded. Numerous other faces of the shaded variety are supplied by the leading typefounders.

When using a shaded face the main lines should be set in the shaded, while the smaller lines may be set in such types as Copperplate Gothic or Engravers' Roman. The shaded and " open " faces must be handled and used with care, as these are easily damaged by reason of their fine lines. When the larger sizes of these faces are distributed in the cases, it is a safe plan to stand the characters upright in the compartments of the cases rather than to " throw in " the type in the ordinary way, as this prevents the delicate lines of the characters from coming in contact with one another. Care must also be exercised when taking proofs of a forme and when planing down a forme containing the shaded or open letters.

SCRIPT TYPE.

The standard faces of script type are frequently used in the composition of stationery forms, and where imitation engraving or lithography is wanted. And, of course, the script types may be used for stationery forms to be printed in the usual manner. Among the desirable script faces are the new Typo Upright Bold, Typo Shaded, Commercial Script, Bond Script, and Royal Script. A bold script like the Bank is often just the thing for stationery forms used by banks, trust companies and insurance firms. As a general rule, when script type is selected for the composition of a forme of any kind, no roman faces of type should be used in combination with it. But, in the case of a letterhead or business card to contain names of the officers of a company, telephone numbers, etc., such lines may be set in small sizes of a face line Copperplate Gothic, while all the other matter is set in script. Two different faces of script seldom look well when used in combination.

In the composition of a stationery form which is intended to suggest the engraving or lithographing effect, the typographer should first make a careful choice of a series, or combination of series, which will appear most suitable for the character of business to be represented. The type should then be set with rather narrow space between words. The average space between words in this class of work is the 4-em space of the size of type used for each line. The steel-plate engravers and lithographers, when designing stationery forms, usually space very close, and this is the effect to be produced by the type compositor. Wide spacing is not the right thing for good typography of any variety, but it is totally out of place in a neat stationery form. The spacing between lines should also be somewhat close, as to each group of type-lines in a forme, but sufficient " white " space is to be placed between the various groups. Upon the completion of a forme, the compositor should take a proof of it, and should then study the entire arrangement for the purpose of determining the correct amount of space between lines. Often by transferring a lead here and there, or by adding or removing a lead, the compositor can accomplish a remarkable improvement in the entire appearance of the form.

Because of the fact that the typewriter is now used for the writing of nearly all letters, note-sheets, bills and statements, ruled lines for the date and customer's name are not often inserted in forms of this class. This is more true of letterheads than of bills and statements. Very few letterheads or note-sheets are now printed with the old-fashioned date-line like " New York City..... .....192....." The modern style is to place the name of the town or city at centre with the main mass of type matter, like this example:—

WILLIAM W. WILSON
House Painter and Decorator
432 Fulton Street
New York City

The modern note-sheet forme is set in this same style, with no rule line printed for the date. The date is simply written with a typewriter (or with pen-and-ink, for that matter), in the blank space at the extreme right of the main mass of type.

BILLHEADS.

The modern styles of billhead and statement forms are composed much like the style of the plain letterhead form printed above. This is especially true of the class of forms used by doctors, dentists and other professional folks. The name and address of the debtor is typewritten in the blank space to the left of the printed form, and rule-lines are not needed for this typewriting. However, many forms for bills and statements are still being printed in the old way, with rule-lines for the date, name and address of the debtor, and in some cases dotted brass rule is used for printing these blank lines, while in other instances " hair-line face " rule is used. The " hair-line face " rule makes a better appearance.

The greater number of forms for bills and statements are now being printed on *unruled* bond paper instead of on ruled writing paper as in the past. The compositor must keep this fact in mind when setting the type for such forms that he may provide dividing rules and other rules when necessary. In many cases of modern billhead forms there is merely one long rule, or parallel rule, extending across the form, and dividing the printed form off from the lower blank portion of the sheet. Numerous statement forms are set in the same way. In other cases of both billhead and statement forms there are several rules, placed at right angles to the horizontal rule, and extending down on the blank portion of the sheet, in account-book fashion. Numerous forms of this group are also composed in such a manner as to have ruled lines running both ways on the lower portion of the sheet, thus providing a ruled section for an itemised account like that seen on a regular ruled billhead or statement.

When a " cross-rule " section is to be set up and printed, the compositor can make up two separate rule formes for this, to be worked " double " in the same chase. The stock for the job is cut

double the regular size, but only *half* the number of sheets required are cut, for after the pressman has printed the sheets a second time for the purpose of completing the " cross-ruling," each sheet contains two complete pieces. When dry, the printed sheets are cut apart, and then the full quantity for the order is procured. This is often called " wax-rule " work in the trade, after the electrotyping process of that name. All of the rules in the forme join perfectly because the lines have crossed in the printing. The first forme for a job of this kind contains the type matter and " down-lines." The second forme contains all of the " cross-rules."

Photo-Telegraphy Perfected:

A Remarkable Achievement

EXPERIMENTS in the transmission of photographs by electricity have been made for a number of years, and some of the earliest communications on the subject were made by Mr. J. Thorne Baker; but, although the results showed that the idea was feasible, they could not be described as succeesful from a practical standpoint.

In an article in a recent issue of this journal it was shown that considerable advances had been made, and that in America a three-colour photograph had been successfully transmitted. The progress has been extraordinary. Photographs produced by the new method for transmission over long distances were exhibited at the Royal Society on July 22 and 23; the examples indicated that the process has now reached technical perfection within the limits required for pictorial and similar representation.

The practical value of this achievement cannot be over-estimated. The first use of the idea will be in connection with newspaper illustration in that it now becomes possible to show an actual photograph of an event thousands of miles away, an hour or so after the negative has been taken. Some of the photographs shown at the Royal Society had been transmitted 3,305 miles—the distance from San Francisco to New York City—and only seven and a half minutes had been taken to send a photograph covering 7 in. by 5 in.

In the early electrical transmission of pictorial subjects, the finished print invariably showed an objectionable grain, or lines, which greatly diminished the beauty of the result, and, in fact, caused it to be useless for publication. In the present process, however, the transmitted picture is equal to the original, except that the definition of the image is not quite so crisp, this being especially noticeable in the reproduction of line subjects.

The definition, or resolving power, is increased by making the grain finer, but in no case can the process equal the halftone process in definition given equal fineness of grain, because the instruments for transmission and reception can register only the average light intensity of each small unit area of the photograph, whereas the halftone process translates a large proportion of the actual detail in each unit area or dot. In general terms, the resolving power of photo-telegraphy may be compared with the early mechanical halftone process of Ives, or the more recent method and machine of Amstutz.

In spite of these purely technical limitations, a comparison of a print from one of the original negatives with its reproduction seen by the writer showed that the process gives practically a facsimile of the original photograph.

The system which has made it possible to achieve the remarkable results accompanying this article has been developed by the American Telephone and Telegraph Co. and the Bell Telephone Laboratories, Incorporated.

A paper describing the process in considerable detail has appeared in the " Bell System Technical Journal," the illustrations indicating the extensive commercial possibilities of this process of photo-telegraphy (*not* telephotography, which refers to ordinary photography with a telescopic attachment to the lens for photographing distant objects).

The new system has received a thorough practical test on the ordinary telephone lines of the Bell system in America, so that there appears to be no obstacle against its ultimate general adoption. In brief the method is as follows; the technical details have been abstracted from the paper already mentioned:—

A transparency is made from the negative on a celluloid film. This transparency has a positive image similar to a print, but is supported on the celluloid instead of on paper; this operation is common to ordinary photographic practice. The positive is supported on a transparent revolving cylinder which has been prepared for the transmission. A small beam of light is projected from the photograph on to what is described as a photo-electric cell, an electrical device which transmits more or less current depending upon the amount of light that falls upon it. The amount of current increases proportionately with the intensity of the light, and there is an immediate response to variations caused by the different intensities of the picture. The photo-electric cell is supported inside the cylinder carrying the transparency, and the cylinder is made to revolve and to move forward along its axis 1/100th part of an inch per revolution; by this device it will be understood that every portion of the photograph in its turn passes the beam of light and the receiving cell. By means of this photo-electric cell the light and shade of the photograph is translated into an electric current which increases with the intensity of the light action. The current, however, is very weak, and it is necessary that it should be amplified in order that it can be transmitted over the ordinary telephone lines.

The receiving apparatus consists essentially of a light valve that will make it possible to translate the varying intensities of the electric current back again to varying light intensities; the details of this part of the apparatus are highly technical.

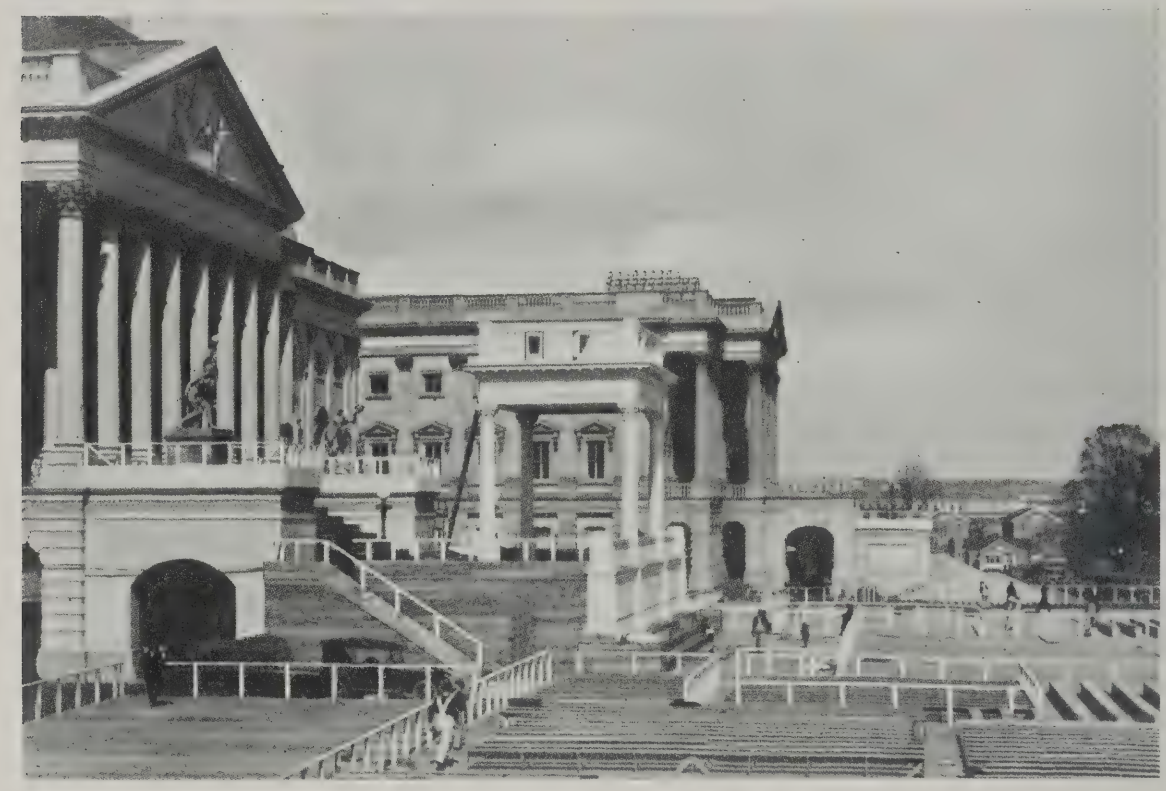
The amplified current from the photo-electric cell, transmitted over the telephone line, is passed through a ribbon-like conductor lying in the field of an electro magnet and in front of a slit which the ribbon entirely covers. Owing to the inter-

action of the current with the magnetic field, varying amounts of the slit are exposed, so that a light beam projected through the slit is transmitted in varying amounts depending upon the intensity of the current received by the ribbon conductor. The light beam impinges upon a photographic film supported on a circular drum, which is revolved and advanced by means of a screw thread in exact synchronism with the drum on the transmitting instrument.

The picture-carrying current and the current for synchronization are both transmitted over the same wire, one being of a different frequency from the other. Every portion of the film is thus exposed and receives the amount of light exactly corresponding to the original, and when developed produces a negative ready to be printed.

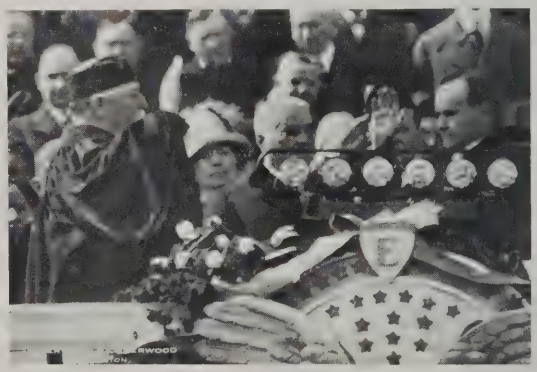
In the system there are many complications both of an electrical and mechanical nature, but sufficient has been stated to give a general idea of the method employed. None of the examples were re-touched in any way, and the prints from the negatives were made upon ordinary bromide paper.

The practical details of transmission are briefly as follows. The picture to be transmitted is usually in the form of a negative on glass, and may be of



THE CAPITOL BUILDING.
Photograph transmitted from Washington to New York (220 miles) in 7½ minutes. No retouching.
Size of prints transmitted 7″ × 5″

Photograph of an Interior.—Transmitted from Chicago to New York City (931 miles) in 7½ minutes. No retouching.



President Coolidge taking the Oath of Office.—Transmitted from Washington to New York in 7½ minutes. No retouching.

any size. From this a positive is made on a celluloid film 7 inches by 5 inches in size, which is then placed on the cylindrical film holding frame at the sending end. At the same time an unexposed film is placed on the cylinder at the receiving end. Adjustments of current values to obtain the limits of the light and dark portions of the picture are then made over the line, and the two cylinders are started simultaneously by a signal from one end. The time of transmission for the size of picture given, for a 100-line to the inch pitch, is about seven minutes. It has been found possible to complete the whole of the operations from making the original positive to the completion of the reproduced print in three-quarters of an hour.

Two forms of reproduction are practised: in one the lines of the reproduction are diffused, as in the examples shown; in the other the reproduction is in the form of a negative consisting of opaque lines of varying widths suitable for use in the making of printing blocks. It is not thought likely that wireless transmission will be of practical value.

The photographs illustrating this article have been reproduced from some prints that were shown at the Royal Society, and are kindly lent by the International Western Electric Co., Aldwych, London, by the courtesy of Mr. Frank Gill, O.B.E., M.Inst., C.E., M.I.E.E., European Chief Engineer, International Western Electric Co.

R. B. Fishenden, M.Sc.Tech.

The Letterpress Poster

By J. MACINTOSH

THE title of the article "Say It In Letterpress" no doubt arrested many fellow craftsmen, who on perusal of text would feel it to convey only a vague notion of this simple process in advertising print, and would tend to give the idea to the younger spirits of the craft that this medium of publicity had no tradition and was something quite new, especially when he reads the paragraph under the caption "Flexibility": "One must admit that in the past very little consideration has been given to this branch of printing by printers themselves." Flexibility and freedom of design has always been to the extent of the ingenuity of the letterpress poster printer.

The necessity of advertisement is as old as humanity itself, and the use of the placard or signboard can be traced back earlier than the life-day of Pompeii; but to the English practitioner in movable type and colour, it suffices him to consider his art from the days of Caxton. We find Caxton issuing from his press perhaps the earliest English poster, displayed about 1480, announcing the "Pyes of Salisbury Use" at the Red Pole in the Almonry at Westminster. Type display at this period was of simple lay-out. The wood-cut makes its appearance a little later, being often of crude workmanship in many cases cut by the printer himself. The wood-cut was generally used as a means to illustration rather than for decoration. This economy and utility in design is to the letterpress printer the fundamental principle in good poster printing.

At this early period (15th century) we have the example set to all publicity print in the title pages of that time, more especially in the work of Wynkyn de Worde, who succeeded to Caxton's business in 1491, and who as a printer recognised the importance of the title page as a means for advertisement. At this time the use of the wood-cut comes much into vogue, and was used by many later printers to attract the attention of the book-buying public. For example: A schoolmaster with a gigantic birch for grammar, a learned man seated at a desk for works of more advanced scholarship, and a lively picture of Hades for the theological treatise.

In later days we find the wood-cut coming into use with greater freedom and filling a prominent position in the title pages of the Chap Books, which for pictorial display gave the key to the publicity men of that day for illustration. It is in the sixteenth century that we meet the poster, properly so-called.

In the 17th century we have fine specimens of "series" display; for example, that seen in an advertisement sheet, issued in London during the plague of 1665, which shows a well-displayed sheet of about crown-folio size, set throughout in old style, well-balanced and of even tone. The grouping of the text shows the master in typographical lay-out, the whole having the ease of a carefully-thought-out piece of type display that would hold its own with any display announcement from the modern press. There it hangs in the London Museum (No. C 2246) as a work of art as pleasing as any picture or decorative panel to the lover of print. This specimen and the title pages of the period give one the sense of the lay-out of the theatrical poster, and which for style was carried right up into the nineteenth century.

During the 18th century we have fine specimens of type display in poster work which for arrangement and design have never been excelled. The poster produced by the London School of Printing, advertising lectures at Stationers' Hall, is a near copy in style of this period, and does the producers great credit. We can follow this purity of style into the early years of the nineteenth century, when you find type set out in series, principally of the old style character, together with the heavier faces of the Albions, Elephants, and Sans-serifs, also in series, even to the two-colour wood letter of larger dimensions. This period for style in display has always been the aim of the intelligent letterpress poster printer—particularly the theatrical printer. The printer of the early circus and showmen's bills made use of the wood block, sometimes entirely without the use of type, and showed a great freedom for effect in the attempt to startle with garish colour. It is to the theatrical printer that we must look as the pioneer not only of the letterpress poster, but also the pictorial poster so generally taken up to-day to such an extent on our hoardings as to be termed the poor man's picture gallery.

Notwithstanding the influx of type faces during the early 19th century, when many general printers

lost themselves in pie, we find the art of poster printing being carried faithfully by the theatrical printer to the traditions of the past masters, whose poverty of means in type faces kept their purity of style secure, and which held the printer hard to the principle that makes for good and effective publicity. Many of the modern picture posters very often show a lack of intelligence for good letter design, and artists in the lithographic medium would do well by referring to the type display work of the early letterpress printers.

As to the linoleum cut now being taken up by the general printer, this medium has been long known to the theatrical poster hand, and has been in vogue during the lifetime of many mature poster printers. The commercial linoleum cut for quality in print stands in relation to the colourful wood block, as the hard pen and ink design stands to the fulsomeness of the charcoal or chalk drawing, and to translate such artistic efforts faithfully on paper with the full feeling of the artist is only to be secured by as few removes as possible from the original. This can be obtained to-day by much simpler means than even the wood or linoleum cut, and which is well known to the printer of the modern poster. In combining the two forces, letterpress and lithographic, good effective posters can be obtained almost facsimile to the work of the original artist, and at a low cost.

It is worthy of notice in the history of the modern picture poster the link that exists between the letterpress and the lithographic sheet, and interesting to note the connection in many instances to that of the letterpress printer. Fred Walker (1840-1875), one of the pioneers of the modern picture poster, experimented in poster making in his simple and telling design, "The Woman in White," which was cut in wood by W. H. Hooper. The design is in black and white, and was designed to advertise a dramatic representation of Wilkie Collin's novel. That he perceived the possibilities of this new departure is shown by a letter in which he calls it "a first attempt at what I consider might develop into a most important branch of art." In this branch of pictorial advertisement, Fred Walker stands as a pioneer linking up the two processes—letterpress and lithographic.

The strength of the artist in poster making is to the extent of his knowing technically the possibilities and limitations of the processes of printing as a medium. This understanding we had exemplified in the pioneers of the English school of poster art in the Beggarstaff Bros. (Pryde and Nicholson), Hardy, Simpson, Hassall, Lovat Fraser, and the simple letterpress effects of Aubrey Hammond, who made it their business to master the craft of lithographic reproduction.

The art of the poster is still being carried on in a very large way by the letterpress printer, whose work shows for freedom and flexibility the intelligent craftsmen of many years' experience.

Ink Making for 171 Years

THE making of printing inks is a very old business, and a Daily Express interviewer last month elicited some interesting information on the subject from Mr. J. G. Raymond Miller, director of the firm of Blackwell & Co.

"Ours was the first European firm that made printing ink its sole business," he said. "In 1754 it was the custom of printers to make up their own ink for the job as they required it. Then, in King Street, Clerkenwell, William Blackwell started an ink business. Ever since we have carried it on."

When The Times started in 1785 Blackwell was called upon to supply the ink. Mr. Miller produced a copy of The Times of 1788, for which his firm's ink was used. The ink was as clear and as black as it was on the day it was printed, 137 years ago. Then there was The Times of 1805, containing the news of Trafalgar; that also was printed with Blackwell's ink, made of linseed oil and lampblack. Towards the end of the eighteenth century Mr. Blackwell took as a partner a Mr. Farnell, who was a cashier in a bank. To this day the firm still have, as bankers, the bank from which their former partner came.

"It was the custom in 1758," and for half a century afterwards," continued Mr. Miller, "for a printer to boil linseed oil in a small pot until it was as thick as he wanted; to this he added black, which he made by burning pitch in a sort of tent, the black smoke clinging to the sides and leaving a heavy deposit. Then the printer would beat the tent from the outside until the black fell to the ground. This black he mixed by hand into the boiled oil. Now all the carbon black comes from America, where it is produced from a natural gas that is burnt as it exudes from the ground. Round about 1870 my mother's father, Mr. George Moss, who seems to have followed Mr. Farnell as head of the company, used to drive in his own trap from Hornsey Rise, little more than a village in those days, and make lampblack himself all day. He would put a smoky naphtha lamp under a blanket and then knock the black off himself. Then, his day's work over, he would drive home again."

THE Federation of Master Printers has now issued the third series of advertising literature. This consists of a folder which illustrates and explains the nature and use of mailing cards, broadsides, posters, cut-outs, showcards, blotters and stationery. This piece of propaganda has been posted to all traders and manufacturers whose names have been sent in by members of the Federation who are subscribing to the Collective Advertising Scheme. We understand that a number of inquiries have already resulted from buyers of print anxious to extend their direct mail advertising.

A PRESENTATION of two armchairs and an aneroid barometer has been made by the directors and staff of George Philip & Son, Ltd., to Mr. T. S. Routledge, on the occasion of his completion of 50 years' service with the firm as a map engraver. Mr. Routledge commenced his apprenticeship at Liverpool on June 15, 1875, under the late Mr. George Philip, the founder of the firm. Mr. Routledge has engraved the original plates of many of the firm's best known publications. His work, therefore, has been circulated in every part of the world.

LINOTYPE SALES
are greater than ever

Because:

Nearly forty years of experience is behind every part of a Linotype—***that is why it is a fully efficient machine.***

It is a sound investment—***it stands up to its work year after year: it is dependable; it is built to last.***

Real service is with the machine from the time it is installed and onward—***our depots, our staff of experts, and our Works at Altrincham combine in maintaining that service.***

There are many more reasons: but the vote of the printing trade as represented by actual sales affords the best evidence of its superiority.

Linotype & Machinery Ltd., 9 Kingsway, London

BRISTOL MANCHESTER GLASGOW DUBLIN

A Word to Aspirants for Factory Honours: or, Don't Get Into a Rut

By ARTHUR WATSON (Worcester.)

PRAISE is pleasant, but honest criticism is more progressive hence—of those who desire controlling positions, yet are addicted to that detestable habit of offering excuses for their inferior work—the hope that they will obtain from these comments the incitement to bestir themselves and bring reason, method, and ideal into their labours.

As examples of good printing—both as regards "layout" and "press work"—are not common, perhaps it is lamentable that printers are not born.

Lamentable also that the average amount of instruction obtainable in the factory is much below that necessary to compensate the former regret, and again, that the prevailing environment in many cases being such as will only foster thoughtless habits.

If this were not so a higher standard of printing generally (produced in the minimum of time) would be in evidence. Surely this latter is an object which would be worth the effort necessary to achievement, for it would mean the employe becoming a real craftsman, which incidentally would cause the removal of a most conspicuous obstacle from the path to betterment conditions between employers and employed.

In these days of opportunity for enlightenment it is astonishing to find so many inefficients in our trade. Men who are full of excuses, viz., "Not allowed sufficient time"—"If only there was this, that and the other material to hand, much better results could be obtained." These and similar utterances do not emanate from the capable workman who uses his head to guide his hands. Undoubtedly a pleasing display job can be produced without use of the latest in type faces; here the guiding factor is the mind behind the "layout."

The same applies to the machine-minder, who habitually remarks that he could do a job so much better if he was allowed to use another machine. Usually, when given the opportunity, he is quite as unsuccessful. According to this class of worker, inferior results are always due to some materialistic error, though they find it difficult to define same. They never admit the human element can fail; yet he who never made a mistake neither has he advanced; whilst the successful one took his lesson from each error of judgment, and so endeavoured to avoid a repetition.

The best material is of no avail in the hands of the man who habitually fails to produce with the same material results as good as his fellow workers get. Excuses such as here mentioned are really intended (by those who utter them) to convey the impression of lack of opportunity to display ability, and obstacles across the path to progress, but this is not so; in fact quite the opposite is the case, for such a condition of things presents golden opportunities to the alert and ambitious individual.

No matter what the job, there is always room for the person who will take advantage of every opportunity, and produce results above the average.

The excuses mentioned are invariably made by those who seldom miss the chance to enlarge on the high standard of intelligence essential to becoming a printer—this essentiality cannot be denied—but on observing their methods, or rather habits, and noting the results of their efforts, one is at a loss to understand where even ordinary intelligence was exercised, thus apparently even in the printing industry, where brain power ought to guide one's actions, the path of least resistance is followed by many.

Another effort to cover inferior workmanship is to moan lack of encouragement—financial and verbal.

Of course one is justified in expecting verbal encouragement in support of one's efforts to produce satisfactory results, but he who expects material encouragement before he has proved his ability is labouring under a delusion.

Moreover it is a mistake for anyone to imagine that a display of servility—in the manner of all hurry and bustle with unimportant or juniors' jobs when those in authority are present—will make up for inability and indifference when the latter are absent.

The desirable is real conscientious service, which, in effect, will be the same as *accepting payment on results*.

This can be expected of those desiring controlling positions, and if only the same spirit of service be displayed by printers in general, a decided advance towards *betterment in our trade* would be the outcome.

To know how is obviously the needful before it is possible to consistently produce first-class results.

Therefore where possible, personal instruction from one who is a real craftsman should be obtained.

Failing that, it is up to the ambitious to educate themselves by studying the various books on printing, and closely observing the methods of fellow workers, as well as exercising their own talents and inclinations, eventually, after due deliberation, discarding those which are found to be of a thoughtless force of habit routine, and adopting those which have reason in every operation.

To this end it is essential to cultivate a love for one's work, admiration of real craftsmanship, and the desire, will, and determination to accomplish likewise.

It is noticeable, however, that the inspiration which many derive from the enviable admiration of other persons' labours very often has but a short life, for it fails to materialise when the opportunity arises to accomplish likewise.

Everything cometh to him that waits—so it is said—but he that goes for what he wants will get it much quicker than if he waits for it to come; hence the meantime must not be idle time, but rather continuous activity towards the desired end, or in other words, every individual should strive to make the opportunity he covets.

If success is the goal, the clock will not be the main object of observation, nor the efforts made in the factory forgotten the moment it is left.

THE

"MONOTYPE"

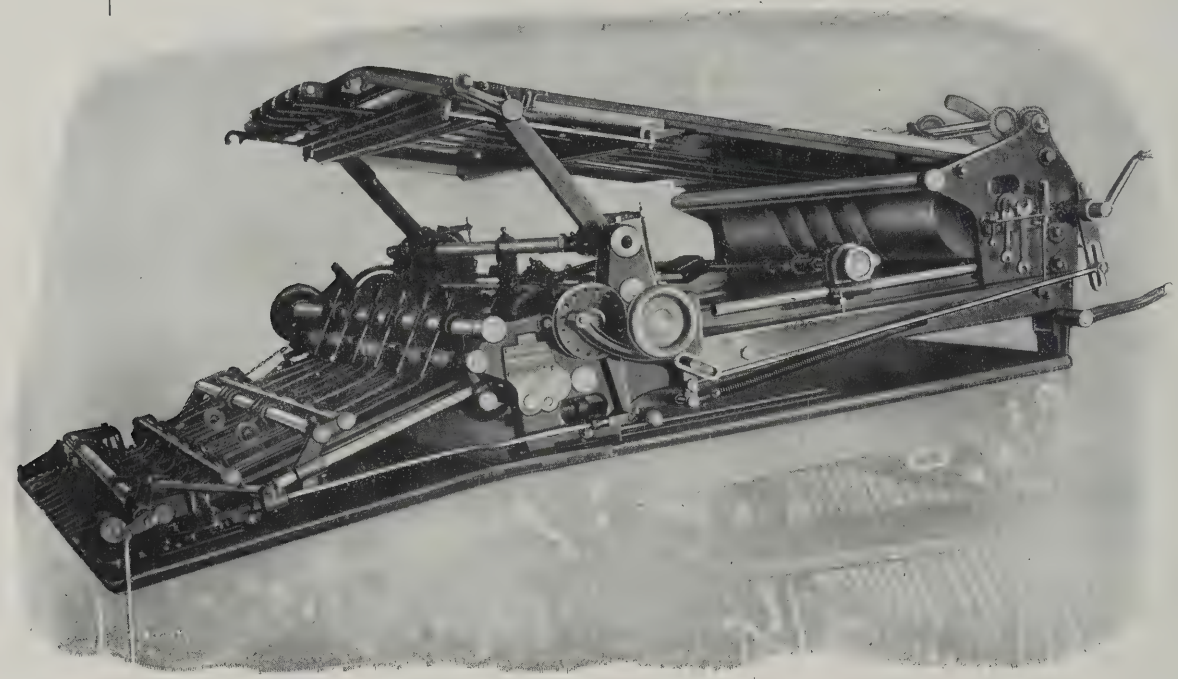
ON account of the diversity of composition produced in the average composing room printers should install the "Monotype" composing machine, as the product requires the minimum of manipulation after it has once left the machine.

THE
LANSTON MONOTYPE CORPORATION,
LIMITED.

43 and 44, FETTER LANE, LONDON, E.C.4.

CROSS
Continuous FEEDER

There are over **850** Cross Feeders at work in Great Britain alone. One firm alone using 121.



We are the largest manufacturers of both Single and Double Automatic Feeders for Printing Presses and Folding Machines in the World

Feeders *for* Great Britain & the Continent of Europe are made in England

Our customers have a free service and advice of an experienced and highly trained set of mechanical and technical experts and operators

Full particulars and advice will be gladly sent on application to the makers:

The CROSS PAPER FEEDER CO. LTD.
92, Fleet Street
LONDON, E.C.4

Telegrams:
"Crofeedco, Fleet, London."
Telephone: - CITY 6333

Deliberation of the jobs in hand, study of the many examples that confront one, and regularly digesting THE CAXTON will make leisure time both interesting and profitable by enhancing one's practical value in the factory.

The ambitious printer should always carry a lead pencil and note book, so that a sketch or note can be made immediately it confronts him.

This does not mean—even though memoranda is obviously more reliable than memory—that one can afford to neglect the cultivation of what is fundamental to becoming a printer—a reliable mental capacity. So by all means exercise one's reasoning faculties, but never tax same with that which is better on paper.

Think, then act! Don't act, then wonder!

Unbiased criticism should be invited on the results of one's efforts. This can be obtained through the "Craftsman's Corner" of THE CAXTON. It is also good for two or more to discuss the merits and otherwise of their respective labours, outside working hours being the best time for this; thus creating a help-one-another spirit such as will materially assist to keep one out of that narrow thoughtless force of habit, but which almost invariably means retrogression.

It is well understood that the productions of any concern either make or mar its name—at any rate amongst discriminating customers—and vital factors towards the achievement and maintenance of an enviable distinction in this direction are really capable departmental overseers.

The qualifications of each departmental overseer should be such as will remove any doubt in the minds of his subordinates as to his ability to produce in the best possible manner any job which he expects of them.

The ordinary employe can hardly be expected to practice habits built upon reason unless the head of the department sets the example.

It is surprising what can be learnt about one's own particular branch of the trade from members of other departments when they remark about such and such a matter which has impeded their labours, and he who desires to become a really capable overseer should seek these little hindrances so that he may see to it that such does not occur a second time, and thereby help (not hinder) those next concerned.

This will incidentally foster that desirable spirit of harmony so fundamental to smooth working and progress of the works as a whole.

Particularly should departmental overseers work in complete harmony, by which is meant that each will give credit where due by readily adopting any suggestion which will expedite and improve production, even if such be suggested by one of another department.

To make progress one must break away from that enormous class who can only achieve passable results by sheer force of habit alone.

Every operation should be an effort guided by reason, the results of which will compensate the labour.

Don't overlook the fact that it is *the practical application of one's learning that counts.*

In conclusion perhaps it will not be out of place to mention a matter which in the interests of betterment in our trade ought not to be overlooked by those who attain factory honours—*the training of the apprentice.*

More often than not, the boy's anticipation of being instructed into the secrets of the trade (as usually stated on his indenture) is much more pleasant than what materialises, for seldom is direct instruction given to the apprentice.

Generally it is a case of find out for himself, which, of course, is all right providing he does find out, but (to put it metaphorically) the likelihood is he will be struggling along in the dark, and possibly, aye probably, never get through to perfect light.

No doubt the majority of printers can recall the time during their apprenticeship when they earnestly desired guidance and opportunity to accomplish good work; possibly they got a little of the latter, but even less of the former.

That should be sufficient to cause those who hold controlling positions to meet the same desire of the apprentices under their authority by affording them every possible opportunity and guidance.

The environment which immediately follows the boy's initiation into the business will have a decided effect upon him in after life. Therefore from the moment he enters the factory he should be directed along the straight route to craftsmanship, from which he should not be allowed to stray.

To prevent this latter he will need watching through a kindly eye, with a view to immediately correcting his erring ways. Keep in mind also that he needs be taught to think for himself, so tell him *how and the reason why.*

Do not allow him to follow the path of least resistance, *i.e.*, a slip-shod, thoughtless habit, for such will probably suppress any initiative he may possess.

From the individual who expresses the opinion or adopts the attitude that it is better the boy should find out for himself (though in the case of his own boy he would display the expectation that every assistance and instruction should be given) keep the boy away.

Where the boy cannot be directly under the overseer's observation, he should be placed under the charge of one who will take a paternal interest in him; this will ensure him being told how to do it, and why.

Make an indellible impression upon him that *the touchstone of success is accuracy.*

THE first meeting of a sub-committee of the Joint Committee of Enquiry into grading of towns under the T.A. National Agreement was held at Middlesborough on August 25. Colonel Rivers Fletcher presided, and evidence was taken from Redcar, Saltburn, Stokesley, Guisborough, and Ashington. The sub-committee will report to the full committee. It was decided to meet at Penrith on September 22.

MR. W. STAFFORD SHERWELL, who was for some years a director, secretary and general manager of Messrs. Dobson, Molle & Co., Ltd., has commenced business on his own account. He has taken over the old-established house of Peddie, Ewen Co., Edinburgh, and in addition to developing the existing branches of that business intends to specialise in poster printing. He will trade as The Sherwell Service Press, 57, York Place, Edinburgh.

Calendars as an Advertising Medium*

SINCE being invited to read you a short paper on Advertising Calendars I have tried to find out if anyone else has read a similar one: it seems, however, to be a virgin field for such conferences as these, and I have therefore had to rely on my own small powers and experience.

When I first went to business some thirty years ago, the calendar trade in this country was in rather a poor way. It is true that there were calendars on the market reproducing good pictures, by Royal Academicians and others, but the great bulk of the calendars produced were of poor quality and distinctly vulgar and inartistic in their production, and a large proportion of them were imported from Germany and the U.S.A. It was the day of the grocer's wall calendar, with big pictures in chromo-lithography, mostly either florid landscapes or sentimental productions highly coloured both in fact and in fancy. Some of the artistic calendars on the market were from American houses, but even these, and those from the British firms, were far from the standard we have now reached, both as regards picture and the all-important mounting and general get-up.

I cannot give you the actual date at which British firms first produced stock calendars, but Messrs. Forman, of Nottingham, have a copy of a stock calendar hanging in their office, dated 1885, and have also a photo of a calendar printed in colours for a Nottingham customer, dated 1873.

It is the claim of certain firms in the U.S.A. that they originated calendars, but thirty years ago they were importing a good deal more from England and Germany than they were exporting. Many of the pictures which were reproduced by British firms at that time were so appreciated in the States that others were obtained at a later period from the same British artists, for reproduction as calendars in U.S.A. Within the next ten years there was no great progress as far as British houses were concerned, though the florid wall calendar had already commenced to wane in popularity. The American houses of Osborne, Murphy & Knapp had, however, improved in all directions, and were really sending us first-class calendars. It was about 1905 that British firms began to wake up to the possibilities of advertising calendars, and to profit by the example of the American firms, gradually improving their article, and fifteen years ago we had very big rivals to the American houses, notably amongst them Bemrose of Derby and Forman of Nottingham. The German-made calendar had ceased to be a serious factor, for one reason because the German firms had failed to understand the British market; for obvious reasons I shall refrain from going into any detail on this point.

Since the war British houses have multiplied, and their productions are no longer second to those of the American in any way: the work now turned out in this country is of a very high artistic order, excellent pictures when pictures are used, the finest of colour printing by all sorts of processes, while the letterpress or die work and the mounting are equally good. The American houses have been forced to withdraw from our country or to combine in order to hold any market at all, the imported calendar is well on the decrease and the home-made calendar is now supreme. I have already mentioned Bemrose and Forman, but I do feel that I would also like to pay tribute to the work turned out by Messrs. Pulmans, and there are quite a number of other firms all doing the finest work. While, therefore, we may say that our progress has been satisfactory, and the present state of this part of our business is good, with the output of advertising calendars, and the demand for them undoubtedly increasing, we must not be satisfied to merely stand still. The German houses and other foreign houses are now looking at the possibilities of our market and its particular needs, and I have this year had many samples sent to me of foreign calendars. Nothing I have as yet seen is at all equal in artistic merit to British work, and the Britisher still holds his own, but we must go on improving our article and keep at the top.

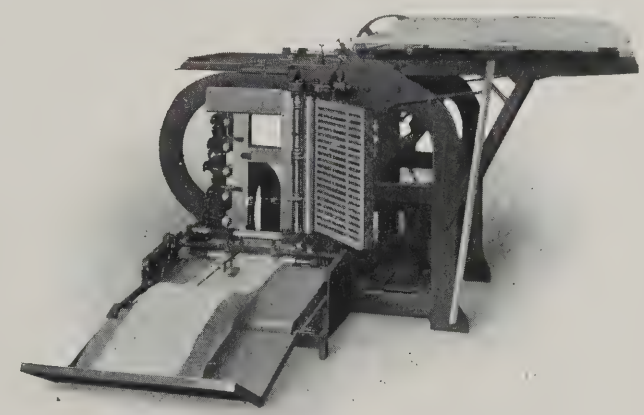
After this brief historical survey I propose to divide my paper into two parts, the first dealing with what may be called the stock calendar, which is sold from a sample, and merely has the letterpress matter altered for each customer, and the specially-made and designed calendar. With the stock calendar the position as it now stands is, in my opinion, quite satisfactory. Many firms have very wide selections of the most excellent quality for customers to choose from, and I do not see that there is possibility of much improvement in this regard. Not only are all the well-known processes called upon for the pictures, tri-colour, gravure, offset, etc., but also we have such beautiful specialised processes as Derby-print, Pontoprint, and others, all called upon to give the very finest of work at very low prices. The only things that are wrong with this trade are that we might sell a very great many more than we do, and, secondly, that our representatives do not take enough care in selling the calendars and in giving the customer just the right calendar necessary for his particular business. We do not sell enough because, as a general rule, the local printer is not awake to the business; he does not do it, and he thinks that the ground is already fully covered by the large firms who send representatives to his town or district. He does not realise that practically every manufacturer or trader is a potential buyer, and that no representatives from other parts of the country can possibly cover all these possible buyers. If in every town with a population of 100,000 there was one live printer who obtained sample sets of really good calendars from the manufacturer whose goods he fancied would suit him best, with additional printers for larger towns, the consumption would be greatly increased, to the great benefit of British trade. No business would be taken from others, but new business created, a vastly better thing, and what we printers are trying to do with our collective advertising campaign.

*A Paper read by N. HILLS PATTERSON, (The Hills Press Ltd., Sunderland), before the British Advertising Convention, Harrogate, July 6th, 1925.

How to judge folding machines

FIRST and last, judge them on practical results. Judge them on speed, first, that's one of the first considerations. Then, judge them on versatility: will they handle almost any folding work that comes along, or are they useful only for a limited number of jobs?—Judge them on accuracy: can they always be relied upon to fold absolutely accurately?—Judge them on the time required for adjustments: are they easy to change over, or so complicated that the operator dreads changing jobs?—Judge them on general reliability: are they going to let you down ever, and what is maintenance going to cost?

Judge all these points, and figure out costs. Your choice must fall on the English built Cleveland Folder, which wins on every count.



The Canadian-American Machinery Co. Ltd.

CAMCO HOUSE, 63, FARRINGDON STREET, - LONDON, E.C.4.

A·M·Co

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Secondly, I do not think that anything like sufficient attention is given to the very important point of selling a calendar which suits the special trade of the purchaser, with the result that he finds that the calendar he has sent out with the hope that the lady of the house would put it in her drawing room has found its way to the kitchen, or even the maid's bedroom. To sell identical styles of calendar to a jeweller and a potato merchant is obviously wrong, and yet it is constantly done all over the country. The "final destination" is the deciding factor in choosing or producing an advertising calendar, and the man who can rightly choose that calendar is the man who knows the circle in which it is to be distributed. This applies just as much, in my opinion, to the potato merchant as to the jeweller. The merchant seeks to advertise his good judgment and his good service, and the better the calendar he gives, the better may be his potatoes. He is a man of discernment and courage. These remarks do not apply to the trade calendars which are bought by specialists to be distributed to particular trades to advertise their service. Such calendars serve a very useful purpose when they are distributed to offices, factories or shops. In these cases, what we call "commercial calendars," with large monthly or daily tear-offs attached to printed boards, are probably the most useful and most appreciated The representative should make it his business to find out exactly where the buyer desires that his calendar should be placed in the house or office to which it is sent, whether to the drawing room or to the kitchen, to the office of the managing director or to the office boy, and show his patterns accordingly. Incidentally, this means a better order, as in most cases if it is pointed out that while a design is certainly cheap and effective in its way, it is not of any high merit artistically, and is unsuitable for hanging up in a living room or a private office, and that it may therefore, in many cases, be wasted advertising. Sale of a better and more costly article will result, and the customer will also be better satisfied.

The buyer should choose the class of calendar which will best suit his known connection. No one can know that connection as he knows it. The larger advertiser who adopts advertising calendars as an advertising medium, and supplies many agents with one standard calendar, irrespective of the class of customer served by each of those agents, is taking a heavy risk of adopting an unprofitable line of publicity. The advertiser who decides to place a very large order at the lowest possible price is degrading the standard of his advertising. He should not forget the high standard which has been attained by this specialised industry. If he realises the experience and service which lie behind the varied samples which are on sale in the stock advertising calendar trade, he will promptly recognise that a calendar costing 3d. or 4d. is much below the standard which is demanded and received by the general public to-day. "If a thing is worth doing at all it is worth doing well," and this should be the motto of the calendar advertiser. The calendar is the direct, the personal and particular form of advertising. It is not broadcast, but it certainly has a pronounced radiation.

The amount of money wasted in unsuitable and inartistic calendars is, we all know, enormous. We all of us receive a large number of calendars every January—how many do we keep? Only those fitted to survive, by reason of their usefulness or artistic merit; the rest are given into the factory or to our servants. But we all hesitate to throw away anything really good, and it is therefore only the really good which we should sell to our customers, and which our customers should buy. Representatives must also be provided with a wide range of samples; all risk of selling identical designs or pictures to more than one firm in a small district must be avoided, it causes great annoyance and inevitably a lost customer. There is one other point with this type of calendar where I do not think things are quite all they should be, the letterpress matter which is printed on them. In far too many cases this is a great deal too prominent, and people do not like it. I have heard of lots of calendars where the letterpress matter was so prominent that the receivers would not put them up in their private houses or offices, a case of wasted advertisement; we are not giving our customers calendars only as a pleasant Christmas gift, but we want our name and our calendar combined to be before them for the year. Keep the size of the letterpress down, and, where it is possible, let it harmonise with the mount and the picture into one artistic whole. Have a sample or two die-stamped instead of merely printed, show the effect, state the advisability of the extra expense, and why, and again increased turnover will accrue.

The advertising calendar for the house or private office should not be treated as a poster. I have dealt so far with the type of calendar which the printer cannot himself adequately handle, it is a specialised trade where he should deal with the trade houses, dealing with large quantities, buying copyrights of pictures, having their own blocks or plates, etc., a speculation the printer cannot possibly undertake. But we have quite another type of calendar, that which is specially made for a customer as an individual order, and here the printer can do the business himself. This is a sadly neglected trade, and far too small attention has as yet been paid to its possibilities; there is business waiting to be created, and not small business either. This business is mainly one of large orders; in fact, no one who buys in small quantities such as hundreds can afford to have special blocks and designs and date pads made for the order; it would be too costly. But there are a great many firms who would buy by the 1,000 if they had a sound proposition put before them, and were given an idea which would advertise their own particular trade.

As examples, may I mention a few special calendars which my own firm have turned out during the past year: a foolscap-folio twelve-leaf calendar, one month to a page, large block on each page illustrating parts of the works of the firm and showing the nature of the work they turn out, an iron foundry; another twelve-leaf calendar of the same kind, but illustrating twelve showrooms, each showroom showing articles of clothing suitable for the month-date beneath, for a wholesale clothier and costumier; another on a bevelled board with monthly date pad and a large illustration of a Diesel engine as a background; a daily tear-off pad with sections of steel and wire ropes on each side of it for a cable manufacturer; an art mount calendar with a view of Stationers' Hall and a brief description of the old Hall beneath it,

WHY **YOU** SHOULD USE

TYPON
PAPER NEGATIVES

TYPON gives perfect results from any black-white original, whether printed on one or both sides, or maps, plans, line drawings, etc. The blacks are of uniform density; the whites sharp and clear cut. Streaks, pinholes, or any of the usual troubles are absent.

TYPON Negatives are indestructible; they can be used again and again, and are filed like correspondence in a fraction of the space required for glass plates.

TYPON requires no oiling or special treatment in developing, highly-skilled labour is therefore not required.

TYPON adds to the resources of the Printer engaged on Litho, Offset and Planographic work, Photogravure and Rotogravure, and reduces his working costs.

TYPON processes are much quicker than wet plate methods, and more than 50 per cent. cheaper. There is no heavy initial outlay—no special and expensive plant to purchase.

TYPON eliminates re-setting, electrotypes, make-ready, and the use of glass — think of the saving by cutting out breakage losses alone! There is no silver bath needed.

TYPON material can be obtained as required, in sheets or rolls. The cost works out at about sixpence a sq. foot, and there are no licence fees or royalties.

TYPON Paper is used in any contact printing frame for exact size work, or in the camera for enlarged or reduced reproductions.

The Typon Catalogue, fully illustrating and deseribing the process, will be sent on request.

TYPAR TYPON

TYPARY & TYPON CO., LTD.

1-4 RED LION PASSAGE, FLEET STREET——LONDON, E.C.4.

Telephone: CENTRAL 1376. *Telegrams: "TYPANTYPO, FLEET, LONDON."*

for a manufacturing stationer; a large monthly date pad with patterns of silk, 24 colours of them, arranged in design above the pad; a palette-shaped board calendar with specimens of colours dabbed on the palette; and many others. These are merely a few ideas to show the endless possibilities of the special calendar. This is the type of calendar which is kept and not thrown into the waste-paper basket; it does not come expensive in the quantities such firms can buy, by the thousand, and the result is more than commensurate with the expense. And this is business which any good local printer and binder can easily handle and create for himself; there is no difficulty about it. Let him fix on a firm, study out what he thinks would be right for them, get up his idea in the rough, submit it, and he will be surprised at the size of the order and the business he has created.

I have seen during the past month or so an interesting and valuable development of the daily tear-off pad: in place of a blank leaf with only the month and figure on it, or in place of the usual stock motto beneath, the firm in question had got someone to select special mottoes for them; it was a rope-making firm, and they had collected 313 different quotations, all of them referring to rope, string, packing, or tieing in some way or other, or else to their firm or its locality; every motto was apposite to the firm's business. The idea was rather fascinating, and, while no doubt the labour was great, the result of interest was achieved.

One final word on the selling of advertising calendars: that of the packing. Too great care cannot be taken over this. The goods are sent out at a time of year, as a rule, when our Post Office has a most abnormal amount of goods to handle, when there are amateurs and casual labour employed, and when goods get rather carelessly handled. In any case a calendar with its large surface combined with its light weight is a thing easily bent and crumpled. Point this out to your customer, and advise him to order strawboards front and back for all that he wishes to send by post and not deliver by hand: it is most advisable, and all means extra business once again. A bent or torn calendar is wasted money every time; it gets thrown away. This is especially the case with the daily tear-off variety, which should in all cases be packed in cardboard boxes, and also have a pad of waste-paper put in to balance the heavy and thick date-pad and prevent it being rubbed loose or crooked on the mount. One day last January I received six large calendars, none of them costing less than a shilling each, and two double that price, and three of them were spoilt through inadequate packing. To spend that amount on a calendar, and then fail to spend an extra penny on boards or boxes is sheer folly, and yet it occurs in a very large proportion.

The importance of the right use of the calendar as an advertising medium cannot be exaggerated, and I do not feel that it is fully appreciated even yet. Look at it: for a sum of a few pence, plus a design intelligently purchased and sold, you are placing your client's name and business before his client for a whole year, day in and day out. In our Federation Advertising Scheme we attacked many thousands of buyers of printing three times over for a sum of one shilling each, and we were proud of the achievement; but the calendar beats even this hollow, and furthermore it is not a collective scheme, but individual, advertising that particular firm's own business and product, and no one else's. What form of advertisement can possibly keep a firm's name daily before his customer or prospective customer for a few pence or even a shilling or two for twelve months on end? Not even the daily press could claim anything like such a result, no matter what they may state as to the advantages of newspaper advertising over direct mail advertising. We have a vast amount of new business waiting to be created, at our very doorsteps, a field almost without bounds; let us be up and doing.

In conclusion, I would like to express my thanks to Major Dudley Forman for the help he has given me with this paper; he is not entirely in agreement with all I have said, but I have gratefully adopted many of the suggestions he has sent me.

Craft Lectures

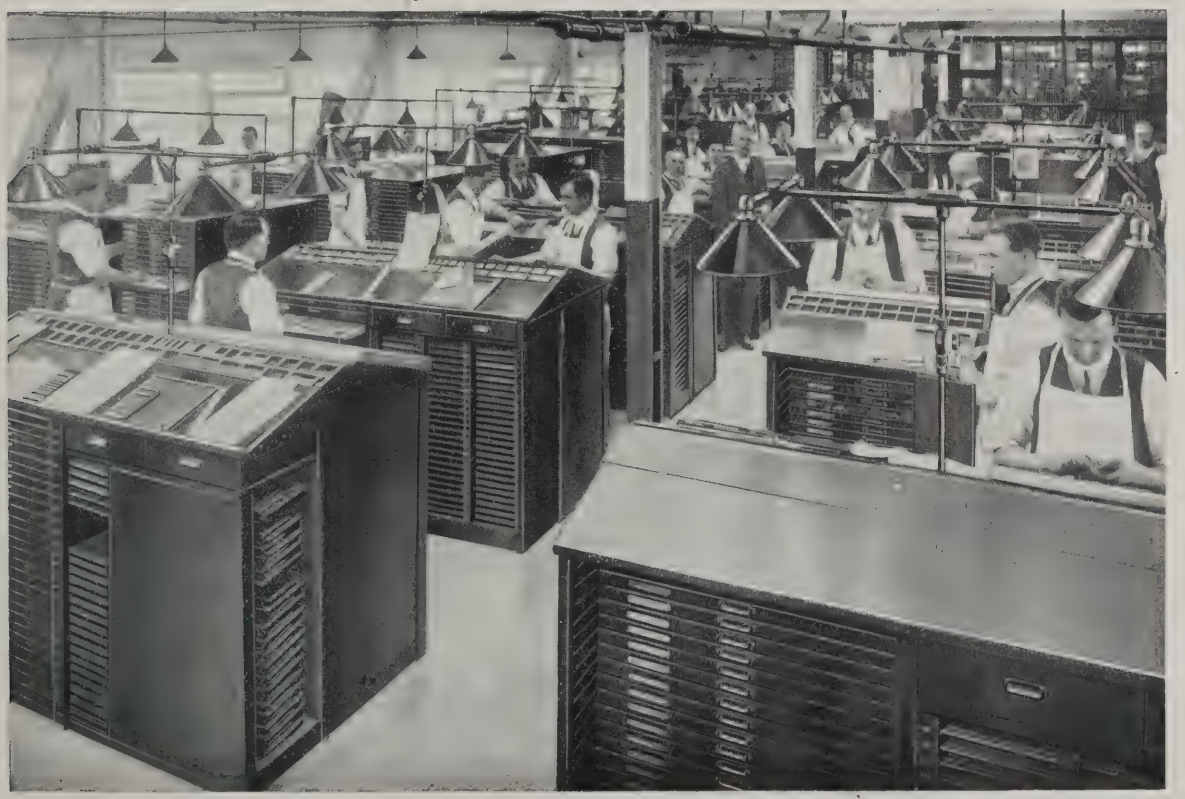
FOLLOWING is the list of craft lectures arranged by the Stationers' Company and the Printing Industry Technical Board, to be delivered at the Stationers' Hall during the coming winter season:—On October 9, "The Craft of the Printer," by Geo. W. Jones, C.C.; November 13, "How Maps are Produced," by Percy W. Ryde; December 11, "Printing Paper," by Thos. H. Cunane; January 8, "Bookbinding," by A. S. Colley; February 12, "Advertising," by Sir Charles F. Higham; March 12, "Books," by Michael Sadleir.

BUY YOUR
Lithographic Varnishes
Direct from the Manufacturers
91/2, SHOE LANE, LONDON - E.C.4
HOLBORN 1930.
3 EAST REGISTER ST. - EDINBURGH
CENT AL 1126.
DANE & CO.
Established 1853.
Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

THE AGE OF STEEL

AS APPLIED TO COMPOSING ROOM EQUIPMENT.

BEFORE and AFTER. The above photograph shows an old-fashioned composing room previous to re-equipping with Steel. The photograph below shows the same room after the Efficiency Engineers of the Baker Sales Company had finished their work. Every piece is made of Steel and designed for the particular Office. Result! 40% more working capacity; ample floor space; increased production, and happy compositors.



Same room modernized with Steel Composing Room Equipment.

BAKER SALES COMPANY, 23, Farringdon Avenue, London, E.C.4

How to Improve the General Display of Goods*

FIRST of all I would like to undeceive anyone who may imagine that I am about to discuss the arrangement of goods in shop windows, or what is generally termed "window dressing." That is an art in itself—very highly developed in these days, too—by specialists better fitted to expound their subject than I could possibly be.

That, however, is a one-shop problem, whereas in an Advertising Convention like this we are mainly concerned with the general problems of mass selling—not of one shop only, but of many. And that angle of the problem which covers the largest numbers is naturally of most interest to the printer.

Perhaps it should be explained at the outset that from the printer's standpoint the only goods which can be of any particular interest are branded ones. The remarks which follow should therefore be taken as applying to branded articles, and more particularly to small wares.

The very smallness of a product which may be a convenience to the consumer, necessarily involves comparative insignificance in the shop window, and that is a handicap to sales. But that can be overcome in more ways than one.

Please observe that I regard my subject in a strictly commercial light, because goods are displayed for the purpose of selling them—that is the point which must never be overlooked. It might be possible to arrange goods in a shop window in a truly artistic manner, as to arrangement of mass and line as well as in harmony of colour, and yet the whole might have absolutely no sales value. Art has a useful place in the display of goods, especially in connection with goods sold for personal adornment or display. But even here I submit that art should be secondary or auxiliary to the vastly more important element of "salesmanship."

Also I am assuming that we have present at this session not printers alone, but a proportion of actual manufacturers or advertisers, as well as printing buyers for advertising agencies.

FULL-DRESS WINDOW DISPLAYS.

The great ambition of every speciality manufacturer is to get his retailers to devote an entire window to his product exclusively for a week or a fortnight if possible. Better still, if it can be so arranged that all these displays synchronise, because they then create a definite impression upon the public consciousness.

Obviously it is necessary to make such a show worthy of the considerable and valuable space it is intended to occupy.

It is fatally easy to produce a lot of "show matter," but to devise a well considered and properly co-ordinated window display is quite a task—one which I suggest is quite as intriguing as a crossword puzzle, and if really solved, yielding results of more practical value.

For the benefit of anyone who may wish to experiment, I offer the following suggestions. The printed components of window displays usually include about half of the following ten items:—

1. Valance or
2. Border (miniature package);
3. Hanging sign or
4. Easel card;
5. Screen (centre) or
6. Cutout (?mammoth package);
7. Cards (?shape) or
8. Window bills;
9. Arrows or
10. Ribbons.

Perhaps the best way to work is to make a rough layout, or what an architect would call a "front elevation." This may not be a work of art exactly—but fortunately it need not be anything of that sort to serve its practical purpose Here are about half a dozen rough-and-ready "rules of the game" for your general guidance:—

1. *Centrepiece* should be the *dominant* selling point—preferably expressed *unexpectedly,* and something more than mere print in the nature of a demonstration. Suitable settings—fire screen, easel, cutout or mammoth package.

2. *Main message* should be placed above the centrepiece and well to front, but not too high. Suitable forms—valance, hanging sign, window bill.

3. *Secondary messages* decide positions and number of these; also varied sizes and shapes. Suitable forms—cards, bills and the smaller cutouts and display boxes.

4. *Adjuncts*—arrows or ribbons, for emphasis.

5. *Border*—to bind the whole into one composition.

6. *Finally*—consider layout for printing, *e.g.,* all on one sheet, 60 x 40.

Beauty in window material is often a useful adjunct, but is not indispensable. It has been left to an American (Mr. Robert Ruxton) to remind us what Lord Balfour said long ago:—

> "Balfour in a lecture, 'Criticism and Beauty,' given at Oxford in 1909, says: 'The æsthetic emotions are the highest members of a great class whose common characteristic is that they do not lead to action. It is their peculiarity and their glory that they have nothing to do with business, with the adaptation of means to ends, with the bustle and dust of life . . . They are self-sufficing, and neither point to any good beyond themselves. nor overflow except by accident into any practical activities.' 'Here then we have two great divisions of feeling—the one self-sufficing, contemplative, not looking beyond its boundaries, nor essentially prompting to action; the other lying at the root of conduct, always having some external reference, supplying the immediate motive for all the actions of mankind. Of highest value in the contemplative division is the feeling of beauty; of highest value in the active division is the feeling of love."

If that is true—and for myself I believe it is profoundly so—it follows that absolute beauty should not be aimed at in window display material. Not that we are very liable to achieve it—but that the idea, or mistaken ideal may lead us astray into meretricious ornament, over-deco-

*Address by Mr. Keighley, of Rawden, at the First British Advertising Convention.

THE "SWIFTVAC"
CASE CLEANING MACHINE

A NEW MACHINE AT A MODERATE PRICE

It is now recognised that a dust extractor is an essential feature of a composing room. The recent health leaflet issued by the Joint Industrial Council of the Allied Trades, lays special emphasis on the necessity for cleanliness in the composing room, and the advisability of the vacuum dust extractor for use in connection with cases. The "Swiftvac" Machine is the simplest vacuum case cleaning machine on the market, and has special features.

The dust is sucked up by means of a special suction nozzle, the opening of which is surrounded by bristles, preventing the metal parts touching the type. A plate with bent and dented edges partly closes the suction opening; during the operation of the machine this plate can be advanced as may be required by means of a lever under spring pressure, which allows of the largest flakes of dust being sucked up, at the same time causing even the smallest type that might be sucked up, to fall off. The dust taken from type cases is most injurious to health owing to the lead contained in it. In the "Swiftvac" Machine the dust is conducted through a pipe into a tank filled with about four inches of water, whilst a cap, fitted above the pipe, causes the lead dust to be blown directly into the water. The air escaping through the airfilter is therefore free from lead substances.

The machine is portable, weighing only 25 lbs., and as the power required is only 160 watts it can be connected with any Light circuit.

The "Swiftvac" Machine is simple, efficient, works quickly, and is very easily operated.

It is fitted with motor according to the voltage required.

PRICE:

£15

NET

H.W. CASLON & CO. LTD., LONDON

HEAD OFFICES & SHOWROOMS: 82 & 83 CHISWELL STREET, E.C. 1

Telegrams: "Caslon, Phone, London." Telephones: Clerkenwell 2740, 2741, 2742, 2743

AND AT MANCHESTER, GLASGOW, AND DUBLIN

Set in Caslons' Nicolas Cochin and Le Cochin Series

ration and other tricks which are "arty" rather than really artistic. True art, we are told, consists in the ideal application of means to an end—and the real purpose of window material—showcards and the like, is to convey ideas, selling ideas, that is, which far from inducing a state of dreamy abstraction, will incite to immediate action—the purchase of goods.

Decoration and adornment may also be overindulged through a more or less subconscious effort to make up for paucity of ideas.

This reminds one of once being confronted with a new showcard which a customer of ours had bought elsewhere. He was very charmed with it, and inclined to be patronising until I pointed out that it did not convey any definite idea, much less a selling idea. He then admitted that the charm of the design had deceived him into thinking it was an advertisement.

With window displays, as with any other form of advertising, copy is by far the most important element. Indeed, it might be said that the whole and sole function of display material is to give substance or visibility to "copy."

Of course, brevity is quite as desirable in a window display as in a witticism. But extreme brevity may also be due to another cause—to the idea that reticence and dignity are necessarily the same thing. The mere announcement of a brand name or maker's name is scarcely worthy of being called "salesmanship" unless we term it "salesmanship paralysed" or "petrified."

Full dress window displays, however, are not now so frequent as they were. For one thing, retailers are acquiring a shrewder idea of the value of their windows. They realise that their windows make direct sales—and they mostly pin their faith to general displays rather than speciality shows. They can still be persuaded to "feature" a product if they consider it interesting enough—but are keener on display material, which makes effective use of part of a window than on that which monopolises all their space.

Consequently manufacturers are having to curb their desires for large and imposing displays, and to ingratiate themselves with smaller, and if possible, cleverer devices which will command the retailer's approval, and so secure insertion or display in the largest possible number of windows. For it has been shrewdly observed that no matter what it may have cost, printed matter only becomes display material when it has achieved display in the window.

Every lot of material which is sent out and never used represents waste, and the poorer the material, the greater that waste must be.

It is well to bear in mind the observation of Dr. Peck, that "In window space the advertiser is usually a guest, using gratuitously the dealer's most valuable advertising asset."

Thus it comes about that more and more attention is being devoted to single-piece displays or devices. But please do not assume that this means that we are being driven back upon what is nearly the oldest of all forms of advertising—the showcard.

Perhaps it would be well just here to consider the essential difference between showcards and modern display devices. The chief difference lies in this—that the showcard is intended to occupy any otherwise blank space upon wall or in window—whereas the display device is designed for the express purpose of exhibition *with the goods.*

Indeed, the display device may usefully be considered as providing a kind of environment for the goods. Or you may regard it as providing the correct "atmosphere" in which the goods can be seen under the most favourable conditions. Perhaps the most important point of all, however, is the fact that the display device endows the goods with a "voice," and makes the product articulate. And that is a most essential function, for it is surprising how few people really do apprehend the full significance of things placed in front of their eyes. They rather curiously resemble a camera with no film in it—pictures flicker and pass and are not recorded.

Fortunately we *can* stir their minds—with the printed word. We can put ideas into their heads at the very time when the goods are in front of their eyes—and so enable them to estimate the value to themselves of the goods, with some degree of understanding and appreciation.

Advertising copy is quite a tremendous subject, and as such outside my present scope. I just wish to say this—that "copy" is every bit as important in window material as in press advertising. It almost seems as though copy is the last thing most people think of in relation to window display. They concentrate upon "attention" to the exclusion of all else, and having secured that they deem the task completed. They get attention all right, and then do nothing with it! If your goods really do "speak for themselves," probably they don't require any kind of show material. I think it is self-evident that if they do require the help of showcards, etc., those cards should say something effective, memorable, moving or persuasive.

I cannot give you a recipe or formula for the production of such copy—all I can do is to impress upon you the vital importance of copy. Perhaps I can give you an example, however. The other day I came across two little pedestal stands, each to hold a package of lemonade powder. One of them merely gave the brand name, followed by this remark: "The lemonade with the real fruit flavour," the price following. Rather obvious and uninspiring that, but the other one was quite different. The headline, in bold letters, was "Take This Home," then the price, "6d."

Now that is good, because it is what the psychologists have called "direct command"; it is a positive suggestion, which is very apt to be fulfilled. But the message didn't stop there—and it was the little bit that followed which lifted the whole out of the commonplace. The conclusion was a quite subtle and intriguing phrase. It commenced, you will remember, with the words "Take This Home," then it continued happily, "And enjoy a special welcome." There's a lot of human nature packed into those few words—and I shall not be surprised to learn that a lot of people act upon the advice so engagingly conveyed.

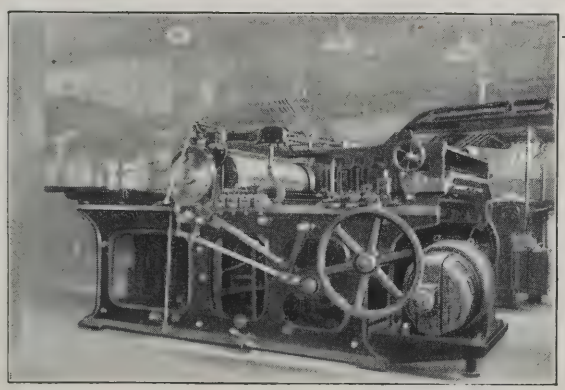
It reminds me of another somewhat similar idea of a few years ago. The product was a corn cure in a brilliantly coloured carton, so we arranged a simple folded card, not unlike a domestic step-ladder, which would raise the carton up from the counter—thrust it into prominence as it were. The carton itself being sufficiently bright and showy, the stand was made black, with a message in white letters. It just said this: "Great pains from small corns cured by this little bottle." Now that may not seem

THIN BANKS RAG TISSUES

**Always in Stock,
and to make.**

National Paper and Pulp Co., Ltd.,
201 Upper Thames Street, London,
E.C.4.

Telephone: CITY 9094. **Telegrams: "WOODPULP."**



ELIMINATE OVERHEAD BELTING AND SHAFTING AND UTILISE THE ELECTRIC DRIVE, WITH ITS EASILY VARIABLE SPEED, TO GET THE UTMOST OUT OF YOUR PRESSES

Note the convenience and economy of space in the drive illustrated above

We are Specialists in the manufacture of Electric Motors and their application to Printing Machinery

Let us advise you

Electromotors Limited
OPENSHAW
MANCHESTER.

very wonderful, but it somehow carried conviction, because the first specimen exhibited upon a chemist's counter sold six bottles a day for quite a while. Multiply that by a thousand or two and you will realise that it was a very profitable investment for the manufacturer.

And the entire credit was attributable to the display device, because the product had not then been advertised in any other way.

Mechanically speaking, the difference between a showcard and a cutout is that the latter has unusual shape. Designs for cutouts tend to develop uncommon contours, and these unusual shapes very considerably increase attention value. The styles or shapes of cutouts and display devices are simply multitudinous. But we have ourselves standardised a range of about a dozen under names which are fairly clear descriptions of their special points. For instance, we have "Clipper" and "Dial," "Easel" and "Indicator," "Isolator" and "Letterack," "Lintel," "Obelisk," "Twin-indicator," "Pedestal," "Radial," and others.

Although apt to talk and think in terms of *window* display, let us bear in mind the fact that, for small wares, the counter is almost, if not quite as good. All these lesser single-unit devices which have just been mentioned serve a double purpose, for they can be used equally as well upon the retailer's counter as in his window.

Display boxes should receive remark, if only to point out that they have been vastly improved during the last year or two The old style box, with a plain rectangular lid was becoming terribly monotonous in spite of all that artists and lithographers could do. And then, some American folding-box designer had a brain wave. He devised a box with a fold in the middle of the lid, which allowed of the upper half of the lid being cut out. This has added to the box all that tremendous eye-catching value which exists in the cutout, the practical effect of this being that a really arresting showcard is *exhibited along with the goods* so long as these remain unsold. That is a tremendous advance, as many manufacturers have realised, judging by the number of these boxes already in use. If I may offer a suggestion to any such, it will be this—that such a box is better regarded as a showcard (variable at will) than as a mere package, which would be standardised and fixed in style permanently, which would inevitably mean eventual staleness.

The Screen. Of all display devices, the screen is perhaps the most popular. The advertising display screen is generally a threefold affair—though it may quite well have more or less panels than three. The usual thing though is very much like a certain type of fire screen, with a central panel somewhat wider than the two wings, which are hinged to fold forward. Such a card is self-supporting; that is to say, requires no strut or other support, and some very shapely patterns have been designed which have considerable elegance. The screen is usually made in fairly large sizes, and so generally wins its way into that special position—the centre of the window.

The wings, which naturally bend forward somewhat, appear to "enfold" a little space, which, as a matter of course, becomes the special preserve of the advertisee, and within which his goods are displayed. There is no imperative reason why things should fall out just so—but as a matter of experience they do. Retailers seem to appreciate screens better than some things which may be more elaborate and more costly.

REGARDING COSTS.

I suppose everyone here present is sufficiently familiar with the processes involved in the production of this class of work to realise that the cost per copy or per set of window material depends chiefly upon the number printed.

That condition applies, of course, in a greater or lesser degree to all printed matter, but it is especially noticeable in regard to window material. Indeed I may tell you that when our representative quoted prices for, I think it was five hundred lots, to a Jewish buyer in London, he was very insistently informed that although he could take about four times the quantity, he would expect the price brought down to one-half. We promptly quoted him something rather less than half, but I regret to say we have not yet received the order It would almost appear as though we have in some obscure way startled the gentleman, and I was not surprised to learn that he is thinking of entering our business.

However, just by way of example of actual figures, one fairly elaborate window display works out at 9s. 10d. per set for 250 sets, while on 2,000 sets we can do the same thing at 2s. 1½d.

I will now try to forestall a possible question by saying that we have not yet discovered a quantity sufficiently large to bring the price down to nothing.

In regard to single piece display devices. here again quantity is the governing factor, but I may say that the smaller and simpler things can usually be done for a penny or twopence per copy in quantities of two or three thousands upwards.

It is rather agreeably surprising also to find that quite large and elaborate things can also be turned out for about fourpence per copy if the quantity is fairly considerable, say, ten thousands.

While on this question of quantities, I might remark that the number that can be effectively used very largely depends upon the method of handling them. I have in mind one particular case where a customer who was interested in a threefold screen could not at first be persuaded that he could possibly use more than about five hundred copies, as he had never managed to get circulation for more than that number.

With a little extra effort we succeeded in getting 2,500 copies; that is to say, five times his suggested maximum, into circulation. The moral appears to be that even reasonably good ideas do not sell themselves.

Goods sold to the dealer are only half sold. Getting things into retailer's shops is one thing. Getting them into their windows and upon their counters is quite another. Don't beseech the retailer to display your goods—make it easy.

If you leave it to the retailer to arrange your goods effectively, you are asking him to do extra work, so do not be surprised if he fails to do that. Few men are fond of taking a lot of trouble with small stuff.

Getting the goods upon the retailer's counter is often the one thing lacking to complete a sound selling scheme. Provide a display device of real attractiveness, and the retailer will need no telling where to put it. If a good one, it may

Quality-

IN PRINTING METALS

We attain the "Fryotype" Standard of Quality by meticulous attention to every detail during manufacture; by providing the most up-to-date technical equipment and expert knowledge; by the absence of every particle of deleterious impurity from our metals.

The RESULTS *of using "Metal of Quality" are:*

TO THE COMPOSING ROOM—
Maximum output, good type.

TO THE FOUNDRY—
"Formes" that 'stand up' to the Moulding Press.
Plates without blow-holes and "sinks."

TO THE MACHINE ROOM—
Longer runs: clean, clear print; good illustrations

TO THE PROPRIETORS—
A first-class production up to time at less cost; with the elimination of expensive (and irritating) delays.

Fryotype

PRINTING METALS.

Fry's Metal Foundry.

25-42 Holland St. Blackfriars. London.

Phone: Hop. 4720 (4 lines) *Grams:* Frymetalos, Sedist, London.

MANCHESTER. BRISTOL. DUBLIN. GLASGOW.

Please say you saw the Advertisement in The Caxton Magazine.

prove like a miniature automatic machine—it will steer demand your way through the eye of the consumer.

It is reminder advertising of the very best kind, because it reminds at the right time and in the right place.

In conclusion, I trust that what has been said is sufficient to indicate that display devices are a very important link in the chain of selling. Indeed, it might be said that they quite frequently form the only link in that chain.

In the early days of a speciality, before its sponsor has achieved a financial position strong enough to warrant his risking money in general advertising, material of this kind has to bear the entire burden of selling, and to its credit be it said it often does that remarkably well.

Agencies and publishers therefore should look with a kindly eye upon work of this description, which is often engaged in nursing along accounts which afterwards develop into useful advertising propositions.

Agencies might also note that if the last link in the chain of selling; that is, the reminder at the point of sale, is a weak one, a large part of the excellence of what has gone before may be wasted.

In other words, window and counter devices, whatever their nature, demand just as careful thought and as effective treatment as any other part of an advertising campaign, no matter how large and elaborate it may be, for their's is the all important function of closing the actual sale.

From that point of view these things are undoubtedly worth far more thought and attention than anyone has yet given them, and I personally am convinced that far more and far better can be done, and will yet be done, in this line. If just a little of the ingenuity which is expended in other branches of advertising be used upon this kind of work, I am quite sure we shall see some great strides in the development of selling efficiency of display devices.

If I have succeeded in throwing out a hint or suggestion which may induce anyone here present to take a more serious interest in this branch of advertising and selling, I shall feel that my efforts this afternoon have been well spent.

Obituary

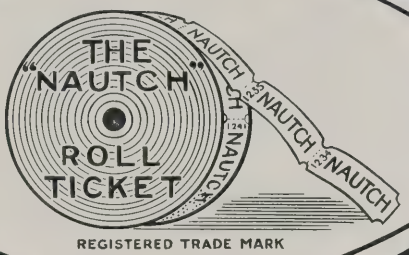
Mr. F. J. Hall, Oxford University Printer.—We regret to announce that Mr. Frederick John Hall, Controller of the Oxford University Press, died at Oxford on Monday, August 24, after a short illness following an operation. He had spent his whole working life in the service of the Press. In August, 1878, he went to the Press as junior clerk in the Controller's counting house. He there worked his way to a position of trust, and in February, 1900, was transferred to the London office, where for many years he worked under Mr. Henry Frowde. There he was specially concerned with problems of manufacture, costs, and prices, and was largely responsible for the planning of Bibles, Prayer Books, and cheap reprints of the classics. In April, 1915, on the resignation of Mr. Horace Hart, the delegates of the Press appointed Hall to be Printer to the University (Controller of the Press). During his tenure of office a large bindery had been erected, a new building for the machine-setting department is now in progress, and a large piece of land has been acquired at Jordan Hill, within three miles of Carfax, part of which has already been used for a new warehouse and another part for an athletic ground. His controllership will be remembered also for the great number of books in which the Press standards of workmanship and accuracy have been maintained, and for the collotype illustrations to which he gave particular attention. Hall had remarkable powers of work and a sound judgment. His devotion to the Press, his indefatigable interest in the Press workers and all their activities, his first-hand knowledge of every detail of the practice of printing, and his skill and tact in the dispatch of business won for him the respectful admiration of the University, of all connected with the Press, of his colleagues, the master printers, and of the large body of his customers outside Oxford. The University in June, 1922, conferred on him the honorary degree of M.A. His death will mean that the secret of the production of the famous Oxford India paper will be imparted to one other person. It is a secret which must be shared by no more than three living people.

The twenty-four Spencer Pryse Empire posters, commissioned and then rejected by the Wembley authorities, entailed the scrapping of one million sets of poster stamps, seventy-two thousand posters and advertising matter, besides the payment of some thousands of pounds for breach of contract. And the reason for all this was that the authorities thought so poorly of public taste as to shirk showing some of the most vigorous and original coloured lithographic work of our time. Further to a recent show of these posters at the Alpine Gallery we learn that their Majesties the King and Queen and a number of public institutions have ordered complete sets of the posters as representing the high plane which artistic advertising has now attained.

The Ministry of Transport have decided that no picture, print, board, placard, or notice shall, for the purpose of advertisement, be carried or distributed in any street in the city of London or the special limits by any person. This regulation shall not apply to the sale of newspapers. No person shall wear, for advertisement, any fancy dress or costume. No person shall use any animal for advertisement. No person shall use any vehicle solely or mainly for advertisement. The regulations have been made on the recommendation of the London Traffic Advisory Committee under the London Traffic Act, 1924. At least three months will elapse before they come into force.

WE ARE THE SOLE MAKERS OF
THE "NAUTCH" SERIES
OF

SEND FOR LATEST LISTS



REGISTERED TRADE MARK

TRADE DISCOUNTS ALLOWED

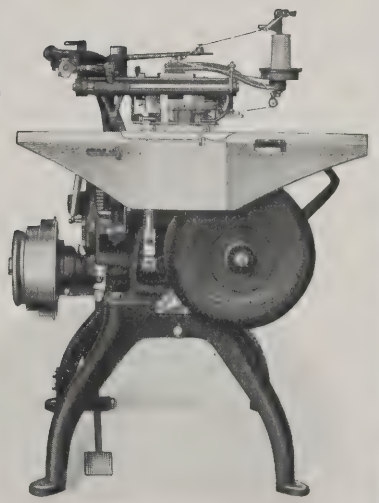
EASY-TEARING ROLL TICKETS

HENRY BOOTH (HULL) LTD
TICKET PRINTERS HULL.
TELEGRAMS: "NUMERICAL HULL"
TELEPHONE: CENTRAL 7491.

BREHMER

No. 37

Thread Stitching, Cording & Looping Machine.



This machine is invaluable for stitching EXERCISE, NOTE & MEMORANDUM BOOKS, PAMPHLETS and all SECTIONAL WORK. The machine is also arranged for CORDING and STRINGING SHOW-CARDS, CALENDARS, etc. This machine is the most silent and easily worked machine on the market.

Let us send you further particulars.

Let us quote you for **BREHMER** { FOLDERS, SEWERS, WIRE STITCHERS, GLUERS, etc.

Send all Enquiries to:—

We can quote you best prices and give quickest deliveries.

R. HURNER
LIMITED.

121-123, ROSEBERY AVENUE
LONDON, E.C.1.
'Phone: Clerkenwell **1568**
Telegrams: "Agentbrehm. Smith, London."

REVIEWS

The Fleuron. Vol. IV. Published at the office of the Fleuron, 101, Gt. Russell Street, W.C.1. Price one guinea. Special limited edition with extra plates, three guineas.

Typographically, the new issue of The Fleuron is distinctly attractive, set in Caslon Old Face with a handsomely-proportioned title page, and headings to the articles happily balanced. Special open capitals have been designed for use as initials by Mr. Percy Smith.

Mr. Stanley Morison continues his valuable discussions on printing types. In the previous volume he dealt with the Chancery types of Italy and France, and suggested means whereby italics might be improved. In the present number he deals with script types, and his historical account of these, together with the interesting illustrations collected from a variety of sources, contribute a valuable addition to our present knowledge. The average printer's description of a script type is one in which the characters join one another, forming junctions; and the cursive or script form in which there are no junctions is described as a semi-script; so that it is a little difficult for the layman, in considering some of the sixteenth and seventeenth century examples from which the script type developed, to define the script apart from the italic. Modern script types are all based on the so-called copper-plate hand, and Mr. Morison's suggestion that a new script should be designed that will sort well with old-face types is, we believe, an original idea, and we note with pleasure that he intends in the near future to show some examples of new scripts on these lines.

Mr. Holbrook Jackson tells in his article of three authors who have taken a keen interest in the printing of their books, and have adopted a definite typographic style. Some of Dr. Bridges' works have been produced by the Daniel Press at Oxford, which was founded by the Rev. Dr. Daniel, an amateur printer who realised the qualities of the Fell types and the Fell decorations; but, whilst Daniel was fond of making his books a little florid in decoration, Dr. Bridges' influence was towards simplicity. It appears that Mr. George Moore's interest in typography came a little late in life, and his concern was against machine setting rather than towards the improvement of the book, whether machine- or hand-set. The Arts and Crafts movement gave these ideas definite form, but they do not help machine productions to improve.

The interest of Mr. Bernard Shaw was much more to the point. A Chiswick Press book, "The Roots of the Mountains," by William Morris, was taken by Shaw as his model in 1892; as most of our readers know, his books are set in Caslon Old Face in solid unruled pages, and the volumes are all uniform. It may not be known to many of our readers that G.B.S. wrote an article for The Caxton Magazine in the issue of January 7, 1902, on the subject of "Modern Composition"; in this contribution he referred to "that abomination of desolation, a rule. The only thing that never looks right is a rule. There is not in existence a page with a rule on it that cannot be incidentally and obviously improved by taking the rule out. Even dashes, cherished as they are by authors who cannot punctuate, spoil a page; they are generally ignorant substitutes for colons." Shaw takes a practical interest in typography, and to avoid a bad division or a widely-spaced line he will even modify a sentence. How much better it would be if less exalted authors would take equal trouble to secure typographic harmony! Even advertisement copy writers do not always appear to realise their duties in this respect.

Mr. Percy Smith is widely appreciated as a designer and a caligrapher, but is not so well known for his interest in typography. He has produced some charming little books himself, and, we believe, hopes to have a press of his own one day. His designs for publishers' devices, head bands and tail pieces, show his perfect understanding of the right spirit in typographic design, and he has also designed a number of printer's flowers which possess a distinctly modern feeling. The page on which some of these are shown, however, does not, in our view, indicate their correct use.

There is also an article, which is much too short for the importance of the subject, on Mr. Emery Walker, of whom it may truly be said the modern renaissance of typography depends. Mr. Newdigate tells us that it was in a lantern lecture on letterpress printing given by Emery Walker in 1888 at the Arts and Crafts Exhibition Society that William Morris was first stirred to design a fount of type. On the way home after the lecture Morris said to Emery Walker, "Let us make a new fount of type"; that was the beginning of the Kelmscott Press. But that is only one of the debts that the printing world owes to this veteran, "who," Mr. Newdigate says, "during a practical experience of well over fifty years has done more for the finest printing than any man living." Emery Walker's association with Cobden Sanderson in the Doves Press is too well known to need reference here; but these are but instances in the life of an enthusiast and a craftsman who is always inspiring and helping others to do good work.

An article on the "Tendencies in German Book Printing Since 1914" is accompanied by some typical examples of modern book productions in Germany, which we consider somewhat disappointing, but the article, by Dr. Hanna Kief, gives some useful information in connection with German typography and type founding.

Frederick Warde, who has recently come to this country from Princetown University Press, U.S.A.,

contributes an extremely interesting article on the work of Bruce Rogers, and this is accompanied by quite a number of illustrations of his work. Bruce Rogers' genius as a typographer is universally admitted, and his pages are always full of originality and imagination: whether the page be plain and unadorned, or whether it be crowded with decoration, it is always done without apparent effort; his work never seems to show a straining after effect. The article is accompanied by a complete bibliography.

A Portfolio of Work.—The specimens of last session's work at the London School of Printing which have been sent out for review are the best possible vindication of the great things being done at this world's centre of technical education. Decided improvement marks each year's achievement. Increasing attention seems to be paid to the higher representation of the printing art without in the least neglecting the ordinary things by which most printers live. Here any young printer with the will to learn could appreciably increase his own worth, and so arouse in himself a craft pride which in itself would be a great reward.

We do not propose to offer detailed opinion on the many illustrations of the work sent out. Opportunities are frequently offered whereby these things can be seen and handled. It would not do the most experienced printer one bit of harm to examine these things for himself remembering that the work is produced under similar conditions to those obtaining in any up-to-date office.

We have just received from the United Typothetæ of America three volumes of "English for Printers," prepared and published by their Department of Education. These are reviewed in this number. It strikes us that notwithstanding the many opportunities offered to students by other teaching centres for education in English that it would be a most desirable thing if a little more were made of this subject.

However, so much has been accomplished, and the will is present to do so much more, that there is little doubt this school will become all that such an institution should be, and that the mark of its influence will be seen throughout the whole printing world.

English for Printers.—The United Typothetæ of America is a wonderful association. Their work on the technical education side is great. They have a Committee of Education, which has done splendid work. Perhaps the most ambitious thing accomplished has been the issue of a series of manuals of instruction. The latest of these comprise three volumes of lessons in English-word studies, fundamentals of English grammar, and punctuation and printer's marks. Each of these is admirable. They have been prepared with great care, with printers and apprentices always in mind. We have been through these books, and having marvelled at the enterprise of this association in finding the money for such work as this we marvel just as much at the special care which has been devoted to compiling the books. The volume on word study we would like to put into the hands of every student of our own schools of printing. We congratulate the Education Committee of the U.T.A. very heartily on the splendid work accomplished and in hand.

Brochure of Photo-Engraving.

Messrs. John Swain & Son, Ltd., Gilbey House, Shoe Lane, London, E.C.2, have sent us an attractive quarto booklet giving examples of their halftone productions, which is as good as a piece of restrained advertising propaganda as it is an excellent sample of photo-engraving. Each subject has been carefully selected so that the complete range of the halftone process in its commercial applications is demonstrated. The blocks are as good as halftone blocks can be made, and the arrangement of the pages and the printing equally commendable. From such a good selection of halftones in single colour, it is a little difficult to single out one example as possessing particular merit; but the reproduction of a photograph of Iris flowers undoubtedly shows the process at its best, and we should imagine gives an almost perfect facsimile of the photograph from which it is reproduced.

Technically, we think the page showing four subjects reproduced through screens of different rulings to be perhaps the least satisfactory. Three specimens of two-colour work are shown, one a halftone with a flat tint, the second showing the effect of the duplex halftone, whilst the third is a specimen of two-colour halftone reproduced from a monochrome photograph. From this original two halftone blocks were prepared to be printed in complementary colours—a red and a blue-green; it is surprising that this method of obtaining, in two workings, a broad approoximation to an ordinary full colour printing is not more widely used.

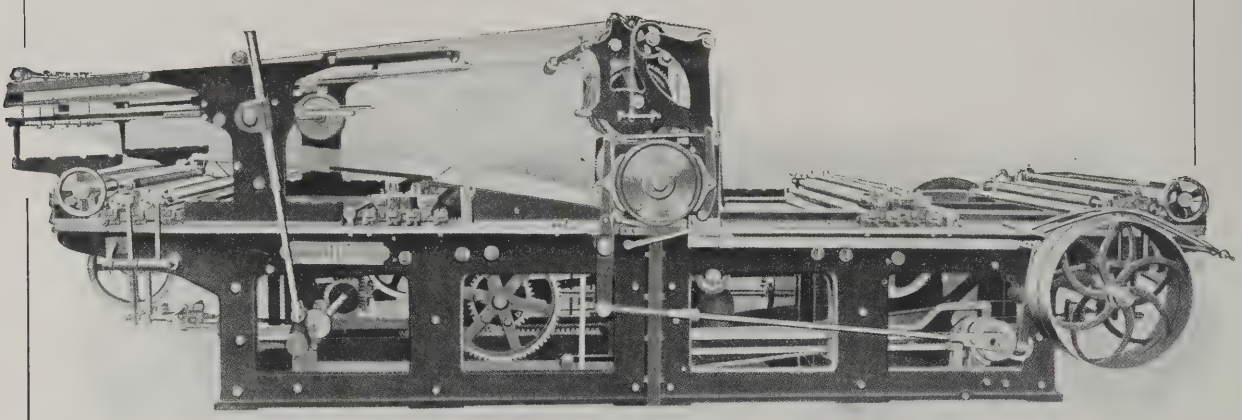
The design and the printing of the cover in flat colours are worthy of special comment. Some figures in gaily coloured dresses are reflected in a pond with a silhouette background of green trees against a mauve sky; quite a pleasant texture has been given to the green, whilst the sky has something of the feeling of a pastel.

House Style.—Mechanical composition makes it imperative that avoidable trouble should be avoided. There must be an increasing care on the part of the compositor. Anything which will help him to thoroughly understand the matter he is dealing with, anything which will settle for him things he cannot settle for himself are all to the good. Our great newspapers all have their own rules, some of them quite arbitrary, but they are rules, and so help and protect both compositor and reader. Messrs. Spottiswoode, Ballantyne & Co., Ltd., have just issued for use in their own establishments an unpretentious little brochure under the title of "House Style." It is bound to co-ordinate effort throughout these important offices. In addition to sections on capitals, abbreviations, compound words, foreign words and phrases, layout, etc., there are printed the "Rules of the House." Here are some of them, which might wisely be adopted and enforced in every office in the land:—

Lending money to a fellow employe for interest is forbidden; gambling, speculating, or betting is forbidden; smoking on the premises is forbidden, and any breach of this regulation renders an employe liable to instant dismissal; spitting is most strictly forbidden; private letter-writing during business hours is forbidden; the use of bad language is forbidden; business matters of the firm must in no circumstances be disclosed to outsiders; employes are not allowed to use the telephone for private purposes.

SPECIAL PATENT

1809 **ROLLERS and COMPOSITION** **1925**



Harrilds' Improved Bremner TWO-COLOUR Machine with New Patent Sheet Delivery.

NOTHING TOUCHES PRINTED SIDE OF SHEET.

COLOUR PRINTING IS SIMPLIFIED ON THIS MACHINE.

USED BY THE LARGEST AND MOST PROGRESSIVE HOUSES for the production of High-class Two or Multi-Colour Work, Catalogues, Cartons, Labels, etc., etc.

Harrilds' "RAPID"

THE fast-running Cylinder Press, indispensable for the production of Booklets, Advertising Circulars, in one or more colours, Smart Folders, and all that large range of work always wanted quickly that every Printer has to cope with. A machine unequalled for speed, dead register, fine inking and adaptability.

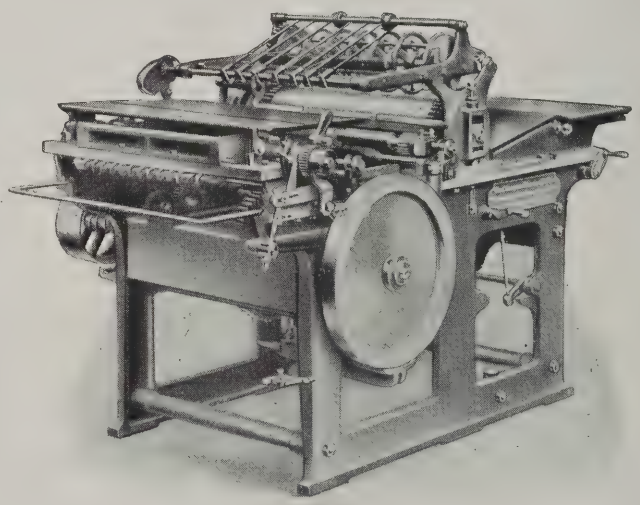
SIZE No. 1.

F'cap Bed, 23"x18"; largest sheet, 21"x16"

SIZE No. 2.

Demy Bed, 28"x26"; largest sheet, 25"x20"

The Auto Rapid with Self-feed is made to take sheets up to 22 × 15.



"RAPID" CYLINDER MACHINE.

HARRILD & SONS, LTD.

"Fleet" Works, Norwich Street, Fetter Lane, LONDON, E.C.4.

COLONIAL PRINTERS CAN GET FULL DETAILS OF OUR MACHINERY FROM OUR

Sole Agents for South Africa: Spicers (Export), Ltd., Cape Town, Durban. and Johannesburg. *Sole Agents for New Zealand:* Brown & Stewart, Auckland and Christchurch. *Sole Agents for Madras Presidency:* Massey & Co., Ltd., Madras, S. India. *Sole Agents for Australia:* Edwards, Dunlop & Co., Ltd., Sydney, Melbourne, and Brisbane (Wharfedale Printing Machines and Self-Clamp Guillotines.) Middows Bros. & Linton, Ltd., Sydney and Melbourne (Box-Making, Binders' and Stereo Machinery, &c.)

London, September, 1925

MR. A. S. M. HUTCHINSON, the author of " If Winter Comes," in his newly-published novel, " One Increasing Purpose," gives an analysis of the British worker's attitude to the employing class.

" Model conditions," the worker is made to say, " perfect ventilation, warmth, light, washhouses with running hot water, canteen, first-aid departments, recreation rooms . . . . all that stuff, all these model conditions, is just to get more out of us," and, adds another character, " these people, these employers, whatever they may do for their people, their hearts are not in it . . . . . The Palefaces rule well and they mean well; but when they leave their desks they take their hearts with them . . . ."

We think this analysis is quite wrong. If Mr. Hutchinson had attended any of the Conferences held under the auspices of the Joint Industrial Council connected with the Printing trade, he would not have written this. It is not the heart of the employer that is wrong. It is the will to pursue a course which in time will become inevitable that is lacking. We would not deny that the worker, even in the printing trade, is suspicious of all attempts made to increase the physical well-being of the worker. To ask him to confer on a subject like " Efficiency and Increased Output " is simply to provoke the question—" To what end is all this?" The natural suspicion of the worker is that anything done to increase his efficiency is primarily to increase profit. This is the wrong way of approach. Appeals for greater output, increased efficiency, and all the rest of it, will leave him stone cold until employers come down to bed rock talk as to what share the worker is to have.

It would not do the most conservative amongst us the least bit of harm to try and visualise the future trend of the Labour movement. It is foolish to decline to look upon a thing we do not like; it is just as unwise to refuse to contemplate a course of events which may never eventuate. Part of the probability of life is that improbabilities will happen, and there are many much greater improbabilities than that, sooner rather than later, employers will be obliged to come directly face to face with circumstances which now seem centuries removed. It would be idle to hide from ourselves the fact that trade unions even now are increasing their power, and becoming more and more able to enforce their demands. We may think these demands unreasonable; that does not alter the fact that they are made, and enforced. The questions of wages, hours, appointments, what work shall be done in certain offices, whether work shall be removed from one town to another, these and other equally important things have to be discussed to-day as a matter of course, and under present economic conditions the main factor from the men's point of view is their own protection and advantage. It would be foolish to assume that labour leaders are not as familiar with all the menaces which beset our trade as anybody else. They know the effects of foreign competition; they know the difference between an economic wage and an ethical wage; they know how much an industry can stand as well as the rest of us. Nor would it be fair to think that they are less concerned about maintaining our markets and retaining and even expanding our trade than the rest of us. These men are Britishers; they know quite well that they have to live here and live by the trade we do, but they do object to increased output on their part or decreased payment on the employer's part as a solution of the difficulties. Whether we like it or not there is deeply embedded in their minds a conviction that profit might and must be raided before anything else is done. They look round and see, inspite of our talk about our losses, that we are living very comfortably upon them, and it is as certain as death that appeals made to them along these lines of patriotism will always receive a very chilly answer, not because they are not patriotic, nor because they are not concerned about the well-being of our country, but simply because they feel they do not get an equitable share in the profits they help to produce.

So far we have confined ourselves to things as they are, but regarding capital and labour things are far from static. He would be a bold man who ventured on any prophecy of the changes that will take place during the next few years. But this is sure; changes there will be. Unless there is unthinkable blundering on the part of the Labour Party, which we believe quite unlikely, by mere arithmetical progression they will become dominant. We venture to

think that conversions to the policy and ideals of the Labour Party are greater every year than those of all other political parties combined. When one has some knowledge of the real passion, the self-denial, and persuasive art of hundreds of their sincere public advocates, it becomes impossible to doubt that it is only a question of time before they have gathered into their camp practically all the workers of the country. We are informed, and have no reason to doubt it, that there are certain industries which may be counted Labour *en bloc*, and surely no one doubts the ultimate result of the widest and most effective piece of propaganda ever known outside the realm of religion.

Therefore, in this month when there is nothing technical to talk about, and no topical trade matter to discuss, we venture to put into words our own thinking, and to write down the things which slowly and surely possess our mind. With the certainty of increasing power in the hands of Labour, power even to enact law, power to change the whole economic basis of our national life, would it not be wise of us to take every opportunity of coming down to real practical proposals whereby mutual advantage might be secured. The Joint Industrial Council has a great opportunity. It could establish what would be virtually a commission to enquire into the big things affecting capital and labour. We have already commended the work done by the Committee of the Federation on Profit Sharing, but it would be foolish to disguise from ourselves the fact that profit-sharing is looked upon by labour leaders generally as a mere sop to keep men quiet; and in any case it is offered to men as a sort of gratuity by the capitalists. It would serve little good purpose to attempt to discuss what men from the beginning repudiate. It would be much better to discuss things and demands, however extreme, and see how near to agreement we could reach. The work of the Joint Industrial Council is still in its infancy. It is a body full of promise, and has within itself an enormous power. The will to understand is present in the minds of leaders and men of both sections, and we should like to see a decided attempt made to use this organisation for real practical experimental thinking aloud. To understand each other is a primary duty; to discuss things we are suspicious of is a waste of time.

WHAT could be discussed with open minds is co-partnership. This does raise the status of the worker, and makes him feel that he is something more than a mere machine. Co-partnership is the hope of higher industrialism, and where attempted provides a motive power to industry greater than any other force. Co-partnership endows the workers with the qualities of industrial citizenship, and this is the only way to increase production.

The Editor of THE CAXTON has accepted an invitation of the United Typothetæ of America to be their guest for their 39th annual Convention to be held in Chicago in October. Mr. A. E. Goodwin, Secretary of the Master Printers Federation of Great Britain, will represent his association at this Convention. These two gentlemen will travel together and have a most interesting itinerary already mapped out.

The Printer's Marketing Problems

MR. Ad. L. LEWIS, of Toronto and Montreal, some time ago presented a remarkably comprehensive statement of the present condition of the printing business in the United States. It throws a real searchlight, not only on things American, but British, too, and we publish most of it, believing that our readers will benefit by reading it.

" Headquarters analysis shows us that the average net profit in every dollar sold was, in 1921, over 9 cents; in 1922 under 6 cents; and in 1923 under 4 cents. These figures are based on statements submitted to headquarters each year by from 250 to 300 printers who operate strictly standard cost finding systems. It is fair to argue that these printers, since they know their costs, are on a better profit basis than the great majority in our organisation, particularly those who do not operate cost systems, and those who are not even members. A detailed comparison for the years 1922 and 1923 has been prepared, which shows the profit condition of the various groups.

PRINTERS MAKING NO PROFIT.

In Class A an average net profit of 3 cents in every dollar sold was converted into a net loss of 7 cents.

In Class B a net profit of 6 cents was wiped out.

In Class C a net profit of over 6½ cents was converted into a loss of nearly 2 cents. Even the class of large printers slipped. Very few held their own.

The average net was in 1921 over 9 cents in the dollar of sales; in 1922 under 6 cents, and in 1923 under 4 cents.

The gradually declining ratio of profit in the dollar of sales, and particularly the disastrous slump with the small printers, is all the argument required to prove that the printing industry is, indeed, in a bad way, and that we must radically readjust our methods of management and of marketing—or accept the only possible alternative of eventually having our profits entirely disappear.

Quality Papers

LION BRAND — HOME MILLS — MANUFACTURE — PARK

Quality Printing

COATED PAPERS and BOARDS

for the

QUALITY PRINTER

Vols. 8, 9, 10 and 11 contain a range of standard stock qualities to meet practically all requirements.

SAMPLE SHEETS *of* ANY QUALITY *on* APPLICATION

Stocked by

JOHN DICKINSON & CO., LTD.

HOME PARK MILLS - KING'S LANGLEY - HERTS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

NEW STOCK LINES for the PRINTER and PUBLISHER

Chalfont Antique Laid and Wove.

A soft, mellow Esparto paper, possessing good bulk without fluff. A fine medium for Novels and general literature.

Croxley Super Brochure Laids, D.E.

A beautiful series of Antique Laid Papers, possessing artistic shades and bold laid character — suitable for Brochures, Menu Cards, Programmes, Christmas and New Year Greetings.

St. Albans Antique Laid, D.E.

An attractive paper, possessing bold defined laid lines, and a distinctive feathered deckle—recommended for good class publications.

Original Cylinder Antique Wove, D.E.

The old time character and deckle edge make this grade a charming paper for edition-de-luxe, choice publications, gift books, etc.

The above are a few of the new stock lines we have laid down to meet the demands of progressive Printers and Publishers throughout the country. We shall be happy to send you a printed portfolio demonstrating the uses of these papers, and also full sample sheets for making up dummies.

John Dickinson & Co. Ltd.

PAPER AND BOARD MAKERS,

CROXLEY MILLS, WATFORD, HERTS.

Telegrams: DICKINSON 693 WATFORD. Telephone Nos: 693-4-5 WATFORD.

THE CAUSES OF TROUBLE.

The prosperous after war years are primarily at the bottom of our troubles. The demand was then abnormal, and we accepted it as normal. Business was for a few years purely on a service basis. The whole problem was to get the goods out; price wasn't a serious consideration. We put in a mechanical equipment—without the slightest hesitation. And then the bottom fell out. Much of the demand was entirely curtailed, and a great deal of what was left was shifted from plant to plant on price. We were ready to keep our over-equipped plants busy on the tonnage basis by taking work from a competitor, and he was ready to take it from us.

NOT KNOWING COSTS.

Another reason why the industry isn't making a profit is that the great majority in it do not know their costs, and others who know their costs haven't the courage to add a sufficient margin for profit. Although this organisation has spent millions of dollars in developing and installing the standard cost finding system to the point where it is theoretically and accountingly perfect and broadly used, most individual printers haven't grasped its practical possibilities. We have hired a high-priced bookkeeper—merely that we may have an unassailably correct set of books—but of what use is a bookkeeper and his set of books if from those books there cannot be drawn a statement which shows a profit?

While admitting that the standard cost finding system functions toward more efficient management—the real reason for knowing the cost of an hour, or of anything else, is that you may know what to charge for it, so that when selling you may make a profit. A printer prominent in organisation work, not long ago in discussing price competition, told me that although he had quoted a price below his actual cost, he hadn't been successful in getting the order! If we printers continue to do such asinine things, all talk and effort to better conditions is useless. And that prominent printer is not an exception. Among a rather extensive class the tendency is to see how to beat the standard cost finding system. The printer must know his costs and must know how, and have the courage to use that knowledge. If you are not guided by your known costs, why keep track of hours?

MASTERS SHOULD GET DECENT SALARIES.

One suggestion I would like to make to proprietors of plants is that you revise your salary lists.

In the class of small printers, with sales under $15,000, the average proprietor's salary in 1923 was $2,300 per annum, or $46.00 per week. Not only do these printers suffer an actual loss of 7 per cent. on sales, but there isn't one of them but could earn more as a journeyman, and be free of worry and financial responsibility.

In the class with sales from $35,000 to $75,000, one poor fellow valued himself at $1,200 per annum, or $23.00 per week. Contented to take a small salary and get his return out of the profits, but, unfortunately, the profits didn't materialise.

We find the proprietor of a business with sales from $500,000 to $750,000 paying himself $5,200 per annum, or $100 a week; and another with sales over $750,000 on the salary list at $7,000. The average in the latter class is $15,000, while one fellow feels he is worth $31,200 to the institution and its customers—and your committee are sure he is.

Better get something substantial in salary, because if the profit (or loss) figures I have quoted can be depended upon—and they can—there won't be much other return.

A good friend of mine with sales of approximately $150,000 in 1923, after paying himself $5,000 salary, found that he had $13.00 in net profit to show for his year's work—and he was lucky in that he got the $5,000.

PLANNING THE JOBS.

It is vital to the individual printer and to printing as an industry that we study carefully each job, and send it into the plant sensibly and practically planned, so that the customer may get just what is required for the purpose for which the work is intended, and so that it may be produced with the greatest possible efficiency and at the lowest possible unit cost. A point in planning is that we must always consider the goods to be sold and the prospect to be reached. For some purposes expensive drawings are no more effective than good, sharp untouched photographs. Coated paper, in some cases, may be an extravagance in that a supercalendered paper might serve the purpose. We must avoid impractically made plates. Particularly in the production of colour work is the pressman invariably made the butt of expensive misjudgment. Too many of us are doing things the way we have always done them, and because we have always done them that way. Examine your production methods and revise them. You may find your facilities are better, and that it is possible to improve your practice.

MAKE A FAIR PROFIT.

It is the cost of the printed unit that the customer is interested in. The two-dollar hour of an inefficient man or machine may be much more expensive than the three-dollar hour in a real plant. The difference between that cost and the selling price must be a fair and reasonable margin of profit. I say a "fair and reasonable margin of profit," and would emphasise that it should be just that and no more. The sooner we can adjust ourselves to our customers, the sooner will our industry be in a satisfactory condition. You may call this sentimental bosh, or idealism, or whatever you like, but there must be more, shall we call it religion or conscience, in business, and that religion must be one which will recognise the customer as the first essential to business—to be treated fairly and honestly at all times. Just as little "fibs" may convey the impression of habitual dishonesty, so may unfair dealing in small matters create a lack of confidence in larger and vital ones. And in that religion don't forget your competitor. Study your code of ethics, and apply it to the daily conduct of your individual business.

REDUCING UNIT COST OF PRODUCTION.

Specialisation has been so highly developed in our industry that "the old order of things has almost passed away." Many of the things which all of us did twenty years ago are now in the hands of a very few. Through the installation of special machinery and by the training of help to get its maximum output, and through the standardisation of materials and the simplification of effort, the unit cost of a whole lot of the things we all did has been revolutionised, and has got down so fine that the general or job printer has

been practically eliminated. Such a condition is perfectly in order—the trend of the times demands it—the unit cost of our product must come down.

COMMERCIAL PRINTING.

Eighty per cent. of the total volume of printing sales consists of commercial, catalogue, periodical, direct mail, loose-leaf, label, colortype process and financial printing, which are the groups your committee on marketing hope to be able to help. Of their total volume, fifty per cent. is commercial, eighteen per cent. catalogue, and only ten per cent. direct mail. To that great body of commercial or job printers we would emphasise that your best prospects are your present customers. Over fifty per cent. of buyers purchase from one printer only. They do so because that printer is familiar with their work and its requirements, and so can give a better and more intelligent service; also because it saves time shopping around for competitive bids; and possibly, too, because of friendship for that printer; and, finally, because in the long run he gives better prices.

Your best market is your local one. A survey in a typical city shows us that eighty per cent. of printing was bought locally because it was possible to give quicker delivery—because there was no transportation expense—because of convenience of contact—and because local prices were lower and the quality better. There is always, too, the desire to support local industries. What did go out of town was mostly speciality work. Another reason for work going out of town was that better interest was shown and more suggestions were given by the out-of-town printer. In the effort to increase your volume, concentrate on your present customers and develop your local market. Very few buyers are shoppers. Those who are place a very small percentage of the total volume—and they are shoppers largely because we made them so. Work placed by them is nearly always placed on price, and generally because the printer is specially equipped to handle it.

SERVICE.

It has been found in that typical city that the most important factor in determining the placing of orders was the reliability of the firm, combined with the service rendered by both the house and its salesmen. The feeling among the customers was that if the firm was reliable then the price and the quality would be right, and prompt delivery would be assured. Some printers make a success through extreme quality of product, but there are so few who so outshine their fellows that they can command the extra price; and to the ordinary good printer the superlative job is a money loser. Many are successful through giving an outstandingly prompt production service—they give a man anything he wants whenever he wants it. This work, done under pressure, usually takes less hours and costs less than stuff going through in the regular way. If backed by courage in charging, it is profitable and is a business-getter. Still others are running on personal service rendered their customers. The house and its salesmen have the customer sold on the fact that the interest of the entire plant is centred in the one account—and such a business is a sound one—until some silly ass comes along and cuts prices.

Every printer should study his equipment and develop a market to suit that equipment, and should dispose of equipment for which there isn't a market. I know of one American printer who is extraordinarily successful, because he always considers 100 per cent. press bed capacity, and every revolution of the press is supposed to show a certain amount of profit. The old practice of strictly following copy, whether it is right or wrong, ought to be discontinued. Instead we should make it a business to study copy carefully to see if it cannot be improved. It is a service the customer appreciates and will pay for. The printer should know what becomes of the printing after it is delivered—find out where it is used and what results it got for the customer. If it is wasted—he should find out why.

DON'T OVERSELL.

And don't oversell. Don't have your customer expect too much. And don't ask him to take more than he can use. Printing on the customer's shelves that cannot be used is a black eye to yourself and to the printing industry. Some of the best orders for printing have been placed as a result of the study of the customer's distribution. I know of a printer who decreased the cost of his customer's wrapping and increased his sales by reducing thirty-three different sized boxes to fourteen, and by suggesting a standard design throughout. Of course he does all the printing. First orders are rarely profitable, on account of heavy selling expense. Be sure that you so serve that the repeat orders will come your way. If the printer would talk less about himself and ask more questions, and would specialise in his efforts, and not attempt to do things he isn't equipped for, there would be more worth-while printing worth while doing.

THE TEST OF THE FUTURE.

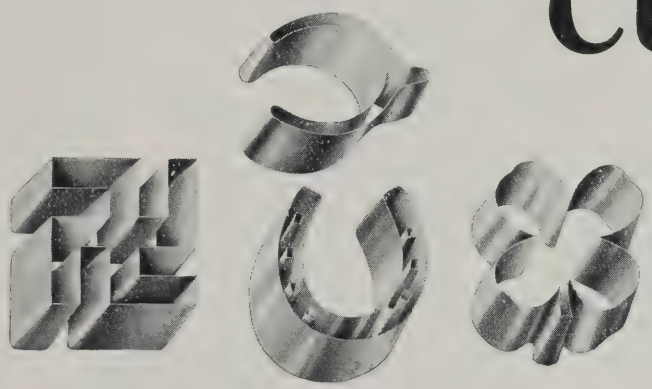
The days of easy money with little effort are over. For the next few years we are going to be put to a very severe test. Printing is bound to centralise, and there will be, to a certain extent, a survival of the fittest. Costs will have to be kept down by careful management and production increased by skilful and efficient effort. You have never hesitated to invest money in mechanical equipment—even if you have nearly always had to borrow it. Let me pass on to you a suggestion made not long ago at Atlantic City by Mr. E. Lawrence Fell, namely, that we forego at least some of that pleasure we all so like to indulge in, and strictly confine ourselves to the addition of machinery necessary for more efficient or more economical production. Rather let us invest some real money in young men to be trained to think, to sell intelligently, and to be good business men—a son, preferably, or a nephew, but if lacking both, some bright young man in the office or plant. He will be worth three or four of any of your machines in a few years."

Paper and Print.—The importance of paper to the finished printing job is admirably illustrated in a beautiful brochure recently published by Messrs. Grosvenor, Chater & Co. The Abbey Mills papers are well known, but such work as has been impressed upon their Antique laid, Chariot Offset Cartridge, Basingwerth parchment not only enhance the value of the papers themselves—which are purely British-made—it serves to show how important the choice of paper is to be a completely satisfactory product.

LUCK depends mainly upon good judgment and making the best of things.

WE MAKE the best cutters and we offer our friends an opportunity of being lucky too by buying the best cutters—that is

Erskine CUTTERS



MADE BY

K. JOHNSON & SONS,

ERSKINE WORKS,
LEICESTER.

Phone: 178 PRIVATE EXCHANGE

BRIDEWELL ART

Remember this name when you want to buy a good art paper.

SAMUEL JONES & COMPANY, LTD.

Gummed and Coated Paper Makers,

BRIDEWELL PLACE - - - LONDON

EFFICIENCY!

DO NOT BUY

UNTIL YOU HAVE SEEN
OUR

"PLANETA"

PRESSES

IF SO, YOU WILL NOT OBTAIN SUCH GOOD

RESULTS

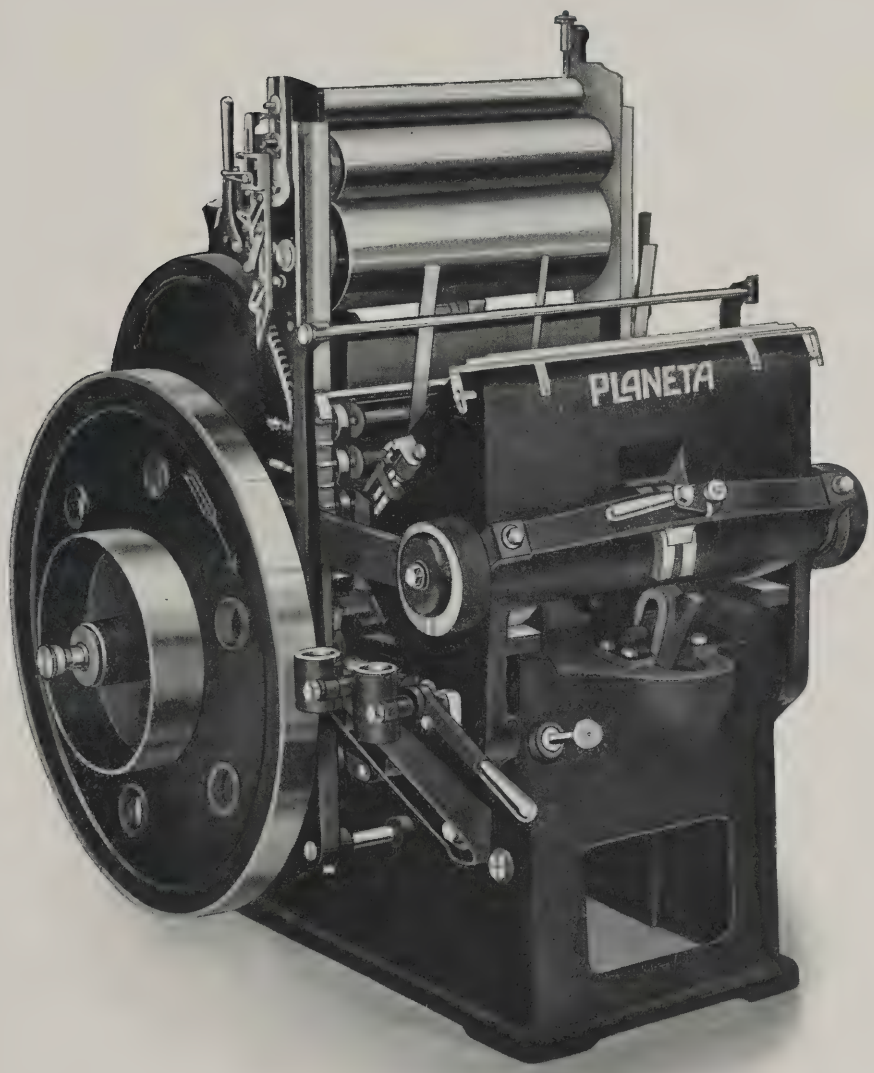
Write for Descriptive Catalogues.

TWO-REVOLUTION FINE-ART CYLINDER PRESS (Quad Demy).
STOP CYLINDER "RAPID" (Quad Demy to Double Crown).
AUTOMATIC FINE-ART PLATENS ($14\frac{1}{2}$ x 19 to 9 x 15).
SEMI-AUTOMATIC FINE-ART PLATENS ($14\frac{1}{2}$ x 19).
FINE-ART PLATEN PRESSES ($16\frac{1}{2}$ x 22, $14\frac{1}{2}$ x 19, 10 x 15).

P. Lawrence Printing Machinery Co. Ltd.

4, HENRY STREET, GRAY'S INN ROAD, LONDON, W.C.1.

Telegraphic Address: "LIQUEFY, HOLB., LONDON." Telephone No.: MUSEUM 5743.



Sales Manager,
A. W. DEWAR.

AMONG THE LATEST AND MOST IMPORTANT

PRINTING-PLATE PLANTS

INSTALLED BY THIS COMPANY ARE:—

1. The installation of Photo-Mechanical Plant for the issue at Leeds of an important London paper—Cameras, Stands, Lenses, Router, Arc Lamps, etc., being supplied by PICTORIAL MACHINERY for the production of printing plates for the illustration section of the publication.
2. The complete Photo-Lithographic Plate making and Photographic Studios of PHOTOTYPE, Limited, the new and important business connected with well-known interests for book, magazine and other important publications.
3. Complete Photo-Lithographic Plate Production Plant for the Southern Publishing Co., Brighton.
4. Special Photographic Negative Plant for the Egyptian Government for Photogravure Printing.

Every Master Printer should know money can be saved and quality maintained by the utilisation of the Company's special plant and material.

"Pictograph" Collodion is lowest in price but in quality is unsurpassed.

PICTORIAL MACHINERY LIMITED
(Specialists in Machinery and Plant for the Graphic Arts)
7, Farringdon Road, LONDON, E.C.1.

Telegraphic Address:
"Pictograph, London"
'Phones: Holborn 2720
,, ,, 2721

For

Printing Inks of Fine Quality

When Inks of Fine Quality are used by the Printer, many of his machine room troubles are eliminated.

Fine Quality Inks are not necessarily more expensive than the other kinds.

We offer you these Fine Quality Inks at competitive prices.

The Forrest Printing Ink Co., Ltd.
22 and 23, Verulam St., Gray's Inn Road,
London, E.C.1.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

SERVICE! We are constantly having it dinned into our ears how the printer can serve his customer best; but what about the resources at the printer's command? With all the goodwill in the world, unless the supply houses come up to the scratch and fulfil *their* obligations, the printer is in a fairly helpless position.

In our last issue I promised to deal with another aspect of SERVICE: this will now take the form of a little chat about cover papers, and how some of our paper houses place their resources at the disposal of the printer, using for examples specimens collected *viâ* the May Printing Exhibition. In such circumstances it is necessary to cover myself by saying that the examples which are used by no means represent all the paper makers who were there, neither do I hold a brief for their manufactures; but something has to be used, and the firms mentioned show good taste in the presentation of their wares, at the same time expressing themselves in a way helpful to their printer-customers *and* buyers of printing. No doubt many other houses can offer quite as good a service—let them send it along to me, and I will do my best to give it notice in some subsequent issue.

As with other goods, so with paper—good first impressions make the battle half won. Folders, booklets, catalogues, calendars, blotters, are all salesmen—and paper that breaks or cracks as soon as it is touched, or on which the illustrations print badly, are somewhat akin to the unimpressive salesman who has little to offer you, and does that badly. Paper that permits of consistently good printing because of its responsive and sympathetic qualities, paper that has character in it and handles well, must surely reduce the net cost per cent. of obtainable results, because it assists sales.

Many printers run away with the idea that cheap paper is a save! This is only partly true, in so far as it concerns the *very* cheap forms of handbills and such like, which are just glanced at and thrown away. But this habit of "just glancing and throwing away" is specifically encouraged by this very cheap printing. Cheap paper may save the customer a small initial outlay; but if it robs him of a certain amount of business because it lacks attraction value—and printing ink cannot make up for every deficit—the printer in his turn must lose business in like manner, apart from the additional profit by handling better paper and obtaining better results with it.

Suitability of paper for the work in hand is another important point. Art paper is ideal for certain purposes, particularly where fine halftone work is concerned—a definite reason for its use, such as book jackets, three- or four-colour catalogue covers, for either of which toned or white gloss or matt art may be used with advantage; but to use it for ordinary purposes instead of printing paper (by "printing" I mean uncoated paper) has been the cause of many pieces of printing being relegated to the waste-paper basket unread. The sheen and glare sometimes makes reading increasingly difficult, according to how the light catches it, which places it at a disadvantage with competing lines. Unquestionably, the first object of printing is to attract attention, but it is quite another matter to hold it—and paper has a duty to perform in this respect just as typography and printing inks have theirs.

The mere fact that a paper is of good quality is no criterion that it is the right kind for the job. Most of us know something about annual outings, annual dinners, and special dinners or banquets, and the programmes issued in connection therewith.

The Annual Dinner programme might receive a dainty or lighter treatment suited to such a jolly, festive occasion.

In selecting the cover for an annual outing programme, it would be preferable to try the more substantial kind that would stand fairly rough usage, that would cut economically into a size for slipping into the pocket, and of a colour that would not show every finger mark during repeated handling.

The Banquet programme is on an entirely different plane. The banquet possesses an old-world atmosphere, handed down to us through successive generations, in which hand-mades, text types, old initials and decoration, red and black ink, all seem to demand their places equally as much as the toast list and loving cup, and those other little items which contribute their share of time-honoured custom and dignified pleasantry. Who would associate a banquet of one of the old livery companies with a lilac-coloured pebble-finish Cordelia cover paper of Messrs. John Dickinson & Co., Ltd., or the ruby-coloured Rockingham Rag cover paper by Messrs. Spalding & Hodge, Ltd.? Yet the former would be ideal for the Annual Dinner, and the latter more suited to the Annual Outing. Nothing but a good-quality hand-made paper seems suitable for the banquet.

Exactly the same decision applies to advertising different kinds of businesses by booklet, folder or catalogue. Fancy goods require lighter and more

fancy treatment—dainty presentation of dainty goods for dainty folks; a more solid treatment for machinery and motor-cars; edition-de-luxe brochures should express refinement in treatment and detail as befits the epicure or connoisseur.

And this is what the paper supply houses realise to-day, as is apparent by the samples they send out of cover papers in particular. They know that SERVICE counts; they realise that advertising depends for its success very largely on the way it is presented. In the strength or quality of the appeal rests the value of the first impression made by folder or catalogue; and for many years now paper makers have been experimenting continuously on rich and subdued colourings, realising they can be made to form part of the cover design, rendering expensive decorative treatment less necessary, and so contributing towards reduction of production costs without sacrificing effect.

The more costly the printed job, the more necessary is it to provide a paper that will not only allow good printing results, but handles well and possesses enduring qualities.

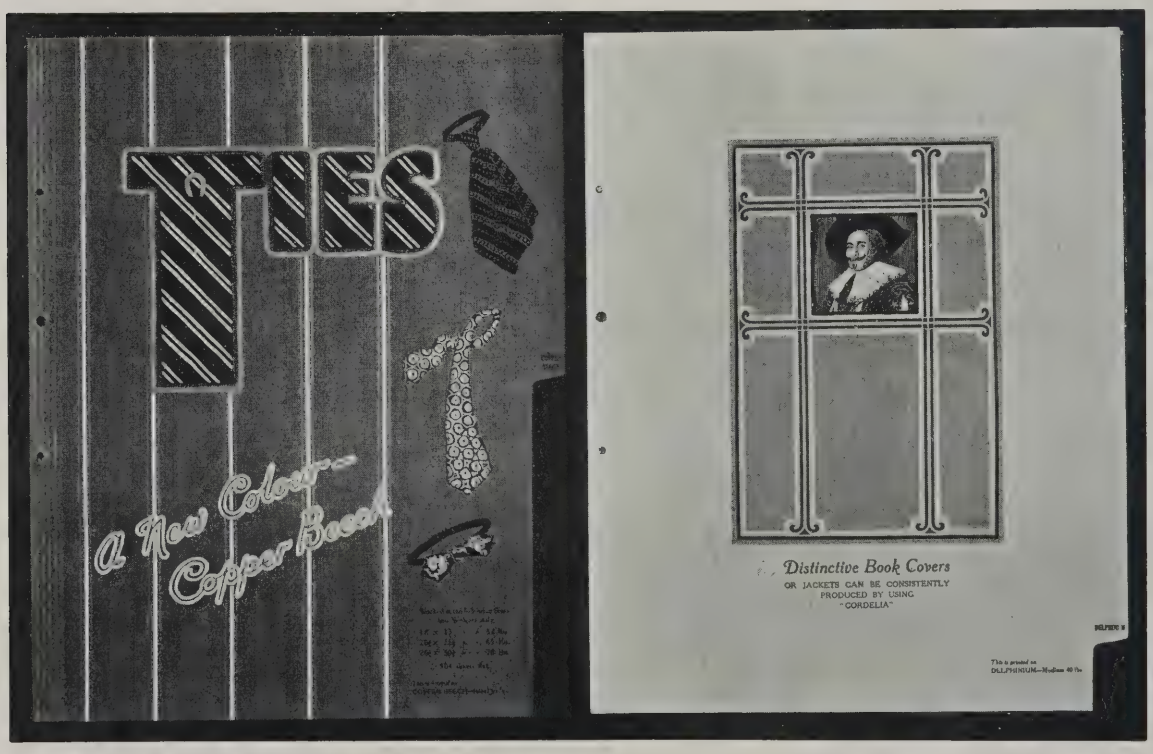
Within the limits of these articles it is not possible to show actual samples, but photographic reproductions in black and white and a brief explanation of their colours and finishes may be helpful to my readers. Bad colour combinations would militate against the beauties of these papers, so that they may be fairly well relied upon for guidance or reference. Each example suggests an idea for the printer or user, and carries out its functions also as an advertisement for the paper maker. That is SERVICE!

The house of John Dickinson & Co., Ltd., 65, Old Bailey, London, E.C.4, with mills in various parts of the country, produced a new cover paper some twelve years ago (or thereabouts) under the name "Cordelia," which they have made available in various finishes, such as crash, linen, ripple, etc., and in about a dozen different colours.

Example 41 is printed in black, bronze green, and yellow on copper beech—a dullish chocolate brown—Cordelia paper, royal, 65 lb. Here we find J. D. & Co. directly advertising their new colour, copper beech, and at the same time using it as part of an illustrated suggestion for a new style or colour of tie. The colouring is rich, with black predominating in the essential parts because it helps to throw up the brilliancy of the yellow and bronze green by which it is surrounded.

Example 42 has received an exactly opposite treatment: this is printed in black, solid mauve-blue and russet tints on delphinium—wedgwood—Cordelia crash finish paper, medium 40 lb. As J. D. & Co. point out, this combination (or, possibly, they mean the paper only) is suitable for book covers and jackets—though the price may be considered by the publishers a trifle too high and limited in use for this purpose. This colour combination is cool and restful. The line reproduction of "The Laughing Cavalier" (?) adds a touch of realism, and proves the possibility of satisfactorily printing solids on such a paper.

Cordelia paper is but one of many kinds that John Dickinson & Co., Ltd., make. This firm was established over one hundred years ago, and during that time they have made many good friends, established for themselves a reputation as one of the leading British paper makers, and by persistent endeavour—of which these specimens are but scant reminders—have built up a SERVICE which has



EXAMPLE 41 EXAMPLE 42

EXAMPLE 43

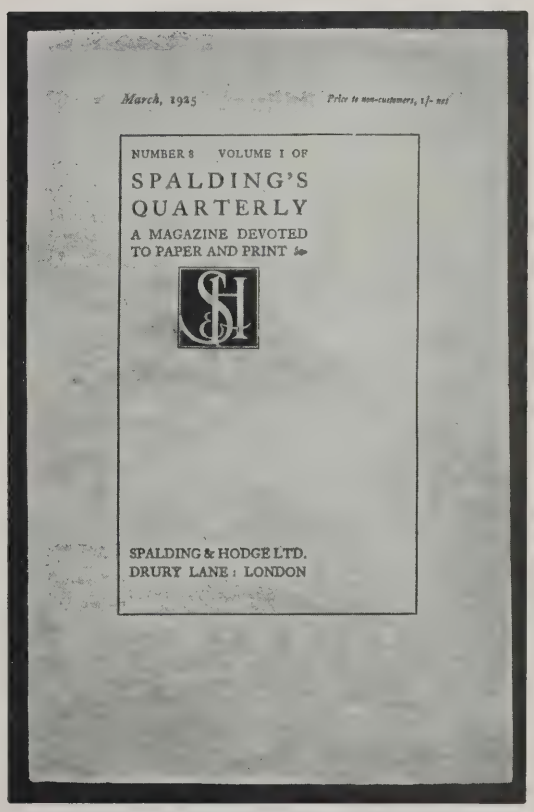
EXAMPLE 44

given satisfaction to some of the largest and keenest buyers of paper in this country.

Messrs. Spalding & Hodge, Ltd., Drury House, London, W.C.2, have also established a fine reputation for cover papers, and Examples 43 and 44 represent some of their leading lines. They also possess a real live house organ—see Example 45—about which more will be said in due course.

Example 43 is the cover of a loose-leaf centre-opening booklet showing two varieties of paper with the same finish, but with a slight difference in the make. The first is Riviera cover paper with a ripple or pebble finish; the second is Allura, with a waved self-tint. The example here shown is printed in dark suede and black on a suede-coloured paper. And here, again, is shown the paper maker's ingenuity: the words BETTER CLASS COVER PAPER and SPALDING AND HODGE, LTD., have a black embossed outline presenting the effect of cutter-crusher work. This is intended as a reminder to the printer that such finely-embossed work can be effectively produced by selecting the right kind of stock. There is no sign anywhere of crack or break.

Example 44 (ROCKINGHAM RAG COVERS) is the cover round a range of samples in which this paper is available, with three finishes, plain, linen-faced, and canvas-faced, and a sample of each is shown in each of the six colours, with suggestions for letterpress colour combinations on the linen-faced in each colour. This Example 44 was reproduced from a sample on linen-faced opal (grey) stock, with a substance equal to about medium—40 lb. The inside of the lettering is a rich solid red with



EXAMPLE 45

Notice how the "centre" position is retained and lost.

a black outline; the lines across are in black, the groundwork being a solid dark grey. The monogram and the circles are blind embossed, with a groundwork of printed dark grey.

In Example 43 the lettering is embossed, and the monogram printed on the flat; in Example 44 exactly the reverse treatment has been given. The lesson is obvious.

Example 45 (SPALDING'S QUARTERLY) is shown here because it is a live wire, well written up, and decently printed in Old Face type on Antique de Luxe double-demy—60 lb. Messrs. Spalding & Hodge have shown great restraint in the production of their house organ. By way of contrast there is a four-page art paper inset showing two distinct styles of three-colour work, each of interest to the printer as showing the possibilities on the paper; but its quality and finish justify its presence. I like the general treatment of this demy 8vo booklet immensely, though one has to get used to the cover design and its somewhat eccentric balance. On the last page is a quotation from The Accessory, the analogy of which is so clear and good, and so applicable to the business of a printer, that it is worth repeating here:—

> One ship drives East, and another drives West,
> With the self-same winds that blow;
> 'Tis the set of the sails, and not the gales,
> Which tells us the way to go.
>
> Like the winds of the sea are the ways of fate,
> As we voyage along through life;
> 'Tis the set of a soul that decides its goal,
> And not the calm or the strife.

We can all profit by taking the meaning of these two verses to heart and digesting the message thoroughly.

Messrs. Frederick Johnson & Co., Ltd., 11B, Upper Thames Street, London, E.C.4, are British agents for certain American paper makers, and their literature is consequently supplied from across the herring pond, and carries a different flavour. What I should like to suggest to Mr. Johnson is that the specimens he issues are so good it seems such a pity to add his name with a rubber stamp—why not get it *printed* in, *or*, persuade his American friends to do it for him before despatching the samples to this country?

Examples 46 (COLOUR), 47 (HARVEST), 48 (POWER), 49 (PLAY DAYS), and 50 (ENDURANCE) are the covers of five little booklets advertising Lodestone cover paper in various colours, and with striking colour effects, each 3½ in. wide by 6¼ in. deep, with a four-page inset having some bearing on the slogan and Lodestone covers.

For instance, Example 47 (HARVEST) is a rich early autumn brown (they call it mardarine), printed in brown and a deep self-colour ground tint. Very applicable; so also is the opening paragraph, which reads: "The strong, postery effects most admired on covers must have, first of all, the right medium of expression. Original treatments, strength in composition and artistic creations demand colour and character in the cover stock."

Example 48 (POWER) is of slate colour, and printed in red and black. The solid red forms the top shape to the picture and the elephants; the black forms the lower part and the shadows, the shape of the elephants coming up through these combinations, being cleverly formed for that purpose—thus the elephants are almost their natural colour without a special working. Here is an extract from this little booklet: "Strength of appeal depends wholly on the first impression of a catalog—booklet or brochure. If this first impression is conveyed through the medium of a well-selected cover stock—such as LODESTONE—the results are certain to be satisfactory. . . . Forceful advertising depends largely on the presentation it gets." Uncle Sam never forgets to shout—I sometimes think we do not shout enough.

Examples 46 (COLOUR), 49 (HIGH DAYS), and 50 (ENDURANCE) each carry a similarly appropriate message.

Example 51 (COLLINS' ALGERIAN COVERS) is printed in black and gold on olive-coloured stock—a suggestive combination with very rich effect, and if produced on a larger scale would be still more attractive, as the colours in this small compass do not get such a good chance to express themselves properly.

Example 52 (the top centre Eastern picture) is printed on Morocco cover paper, the name of the colour being Granada (buff). Bright colouring is used in conformity with the nature of the subject—vermilion, green, white, and brown—the paper forming a fifth colour. There is nothing elaborate in the construction of this picture: all colours are flat, it being left to the grain of the paper to help out the design.

Example 53 (COLLINS' LIBRARIAN COVERS) has a leather-grain finish, with a direct suggestion in name and treatment. Printed in rich dark brown, with the high-lights in the decoration and face in white, this series of cover paper has an effective range of colours extremely suitable for the purpose. The title of this paper is also known as BOOKCRAFT—personally, I like the original name better. This style of cover is by no means suitable for every class of work; but where quality, impressiveness combined with dignity, and high-grade work of suitable character is a feature, then such a paper as this would contribute materially towards a fine finish—it handles so well.

And now for the moral behind all this talk.

Good business begets good business, and such relationship is only to be maintained by good work.

The printer is not expected to know his customer's clients, yet he has to produce messages (in print) that will turn them into buyers. Therefore, it is essential for success *all round* that such literature be accepted by the individual to whom it is sent, and that the information contained therein is presented in convincing style. If you were sure that every piece of printing would reach its goal, and by its very forcefulness and appeal obtain favourable interest, then the purpose for which it was issued is accomplished so far as the printer is concerned. The printer is the third party in the deal—the other two are the seller and buyer (the printer never sees this chap). Hence it is necessary from the printer's point of view to use material that will assist the printed word.

EXAMPLES 46, 47, 48 EXAMPLES 49 and 50 EXAMPLES 51, 52, 53

The paper used plays a far more important part than some are prepared to concede; and, as we are dealing primarily with cover papers and letterpress printing, it is as well, where reasonably possible, to use something the competitor may not be likely to employ, for herein lies one road to distinction in printing. This is SERVICE.

After taking into consideration the purpose for which it is required, some of the essential qualities in good cover paper may be summarised thus: Strength means service; combined with softness it will print without spoiling type and blocks—a harsh paper is disastrous to them. Specially grained papers, particularly in thick substances, should be soft yet flexible, so as to permit folding and embossing without cracking. It should possess a quiet dignity and lasting quality suggesting it is worthy of the goods it represents, and that it is worth preserving by the recipient as a work of reference *and* as a good piece of work. Suitability and utility value of colour to the work in hand must also be borne in mind. And, as a final reminder, printing is only a means to an end; as a work of art alone it is almost useless—its selling force must remain paramount all the while. The faithful carrying out of these points by the printer should assure him of success because he is rendering good SERVICE!

In our next issue I propose to say something about blocks and blockmakers, based on the exhibits at the May Printing Exhibition.

All specimens for review—noms-de-plume may be used if preferred—and all correspondence for Craftsman's Corner, should be sent direct to H. Naylor, 8, Aubert Park, Highbury, N.5.

Bodoni Type-Faces

AMONGST the interesting books shown at the recent Printing Exhibition from the collection of Mr. George W. Jones was a copy of "Manuale Tipografico," written by Bodoni. This is the man whose type designs gave rise to the modern faces so prevalent in the first half of the nineteenth century. Some of these styles have been recut by Linotype & Machinery, Ltd., and a brochure just issued shows this type to splendid advantage. It is admirably suited for newspaper printing, book work; indeed for a wide and general use. It is pleasing to the eye, easy to read, and makes a distinct impression on the mind. The form in which it is presented is a true specimen of Linotype typography for composition and press work, and also for showing various methods of employing the beautiful borders. The latter has become a distinct art, and the work of a house like The Sign of the Dolphin in their use and adaptation is both a wonder and a challenge.

Correspondence

The Editor, CAXTON MAGAZINE.

Sir,—Sometimes one seeks in vain for indisputable proof of the value of direct mail advertising as contrasted with newspaper and magazine advertising, and also for evidence as to whether the one is usually complementary to the other and essential to complete advertising success.

If there are any doubters, it may be interesting to draw their attention to the little eight-paged booklet at present being issued through the post by the management of The Times. Here we have excellent evidence of keen business capacity using direct mail advertising in the constant endeavour to increase the circulation of the Empire's greatest newspaper.

Surely those who are interested and believe thoroughly in the merits of direct mail advertising may find encouragement in the fact that the policy so strongly advocated by the Federation Collective Advertising Committee has such distinguished support. It does seem that for full effectiveness and maximum returns a combination of the two methods is frequently the best.

Yours, etc.,

D. R. K.

Winterbottom Scholarship

THE committee responsible for the Winterbottom Scholarship Competition for those engaged in the bookbinding trade has awarded the scholarship to E. W. Pipkin, a journeyman forwarder engaged at Messrs. Hazell, Watson & Viney, Ltd., Aylesbury. A good number of applicants from London and the provinces sat for the test examination, and after a careful scrutiny of the papers and interviewing the candidates Mr. Pipkin was awarded the scholarship, which means that he shall attend the London School of Printing for one year's whole-time course of instruction with the view of receiving an intensive training to prepare him to hold an executive position. The response made by bookbinders to the invitation to sit for the competition was very gratifying, and the examination proved that there are a number of young men in the trade who are well qualified to receive this course of instruction to prepare them to hold executive positions. The Winterbottom Book Cloth Company are to be congratulated upon being the first to found such a scholarship.

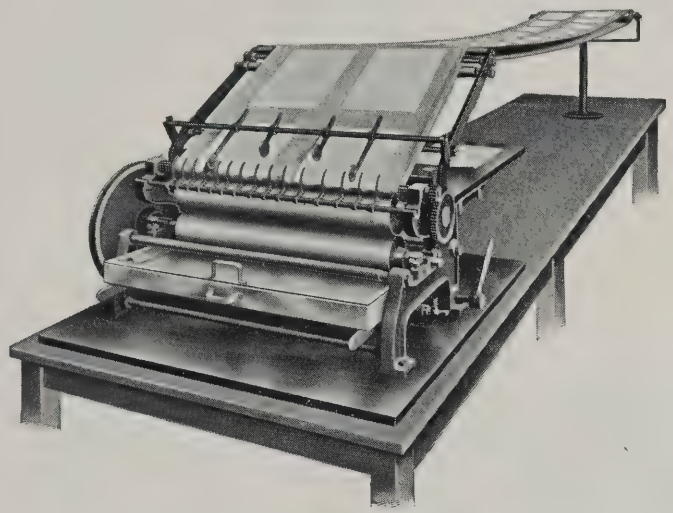
Trade Changes

MR. CHAS. D. MACKAY, 50, Gray's Inn Road, W.C.1, will in future trade under the name and style of "The Chas. D. Mackay Co.," instead of "The J. L. Morrison (Sales) Co."

M. C. RITCHIE Ltd

145, Farringdon Road, LONDON, E.C.1

Specialist in Machines for Glueing, Gumming, Varnishing & Coating.



WHOLE SURFACE GUMMING MACHINE,
fitted with automatic take-off and conveyor for bench.

BRITISH
Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle.

Telephone: Clerkenwell 6287.

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."
WIRES: 'VIGNETTE B'HAM.'
PHONE: CENTRAL, 3181-2-3-4.
V. SIVITER SMITH & Co. LTD.
With which is Incorporated
ARTHUR COX ILLUSTRATING Co.
Designers & Engravers for those to whom quality appeals
SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM
London: 1, NEWMAN ST., OXFORD ST. W.C.1.
Bristol: 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

Please say you saw the Advertisement in The Caxton Magazine.

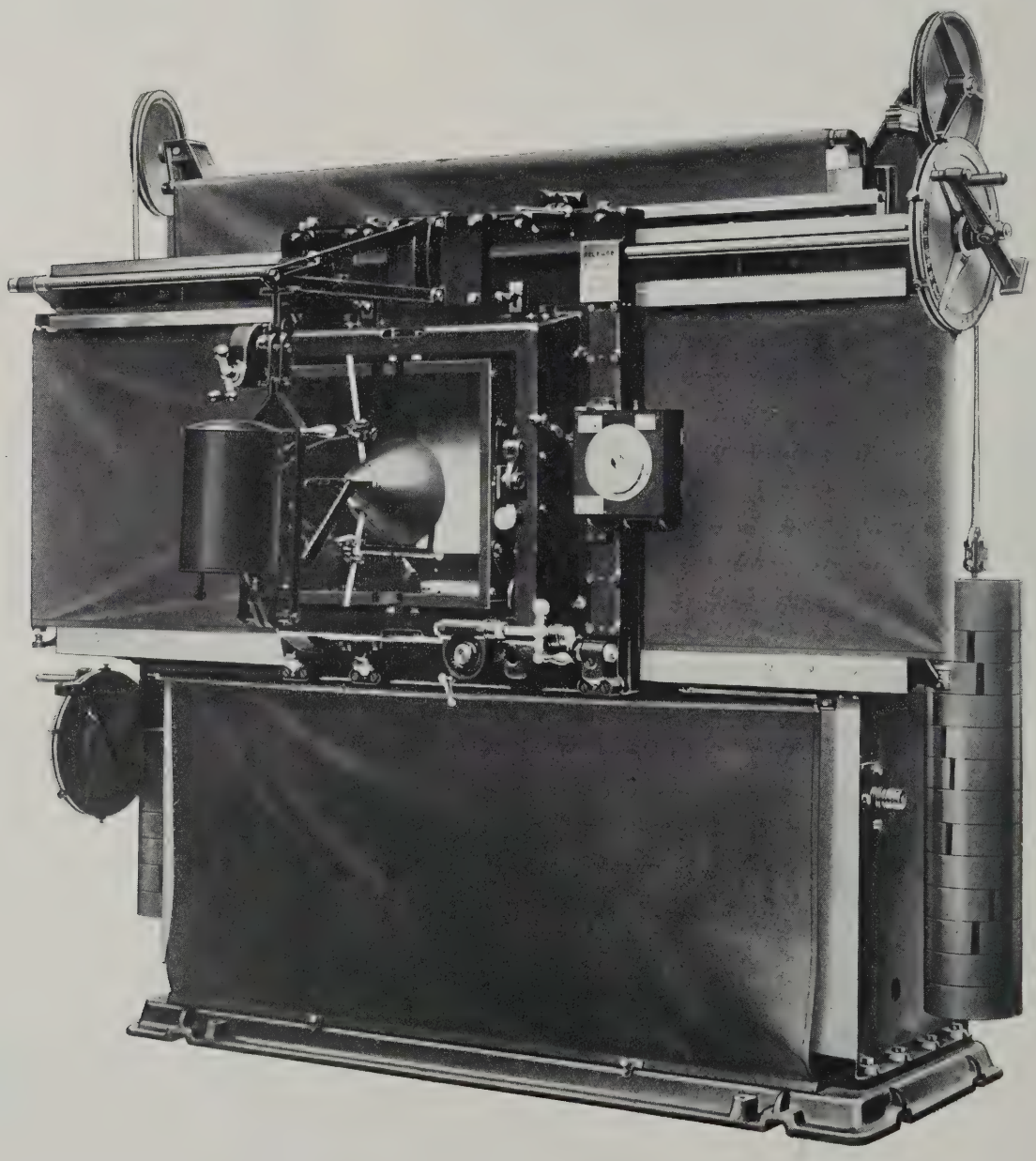
The Making of Photo-Litho Plates

The Printex Negative Printer

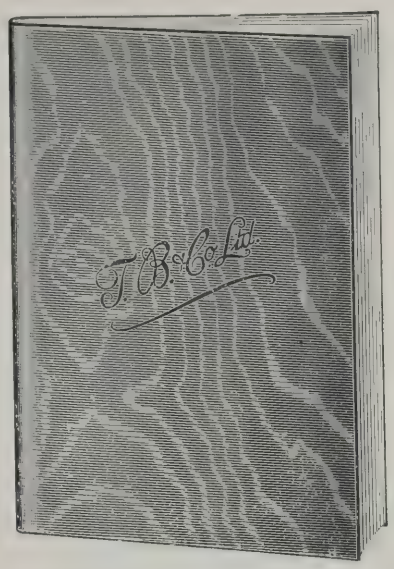
WE are able this month to give a pictorial representation of the new negative printer which was the object of such interest at the recent exhibition. Further, by the courtesy of Pictorial Machinery, Ltd., we have had the pleasure of a much more leisurely and thorough examination of this wonderful instrument than was possible at the Agricultural Hall.

It may be taken for granted, we suppose, that the greatest bulk of printed work as done in all general printing establishments, other than book, magazine, news and specialised printers, is of work in duplicate design whereby one design or a number of differing designs are printed on one sheet. Hence duplication of design is of the utmost importance to the printer. With this printer you can set out or join up any design, and consequently if you have a satisfactory negative of any job to start with you can repeat it whatever the nature of your negative may be, always, of course, assuming you have an original in the first place suitable.

You can also print direct on the plate from a piece of letterpress itself, for this only means a more lengthy exposure sufficient to allow the light



FRONT VIEW OF THE " PRINTEX " NEGATIVE PRINTER.



Have you seen this Book?

If not send for a copy

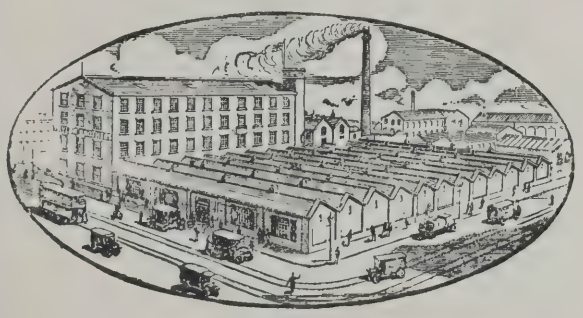
It gives the Prices and shows the Qualities of over **700 Stock Lines** of **Envelopes.**

THORBURN, BAIN & CO., LTD.

The Broadwall Envelope Factory. Stamford Street, LONDON, S.E.1

ANYTHING IN COLOR!

Better, Quicker and Cheaper than can usually be obtained.



Pictorial Lithographed Posters
(in sheets up to 44 x 64 inches)

For Shipping, Railways, Pleasure Resort Announcements, etc.

We also undertake every kind of COLOR PRINTING, as

Showcards, Labels, Wrappers, :: Coloured Supplements, :: Children's Picture Books.

Chromo Almanacs, Card Calendars
Daily, Weekly & Monthly Date Blocks
Decorative & Advertising Transparencies
:: Sports Club Fixture Sheets ::

In Memoriam Cards, Borders, Blanks
:: Pictures and Wrappers for Boxes ::
Trade Mark & Decorative Transfers
for Engineers, Carriage Builders, etc. etc.

INFORMATION, SAMPLES AND PRICES ON APPLICATION.

TAYLOR BROS. :: **THE TRADE COLOR PRINTERS** :: **LEEDS.**

Telephone: 24396. Wires: "Almanac" Leeds.

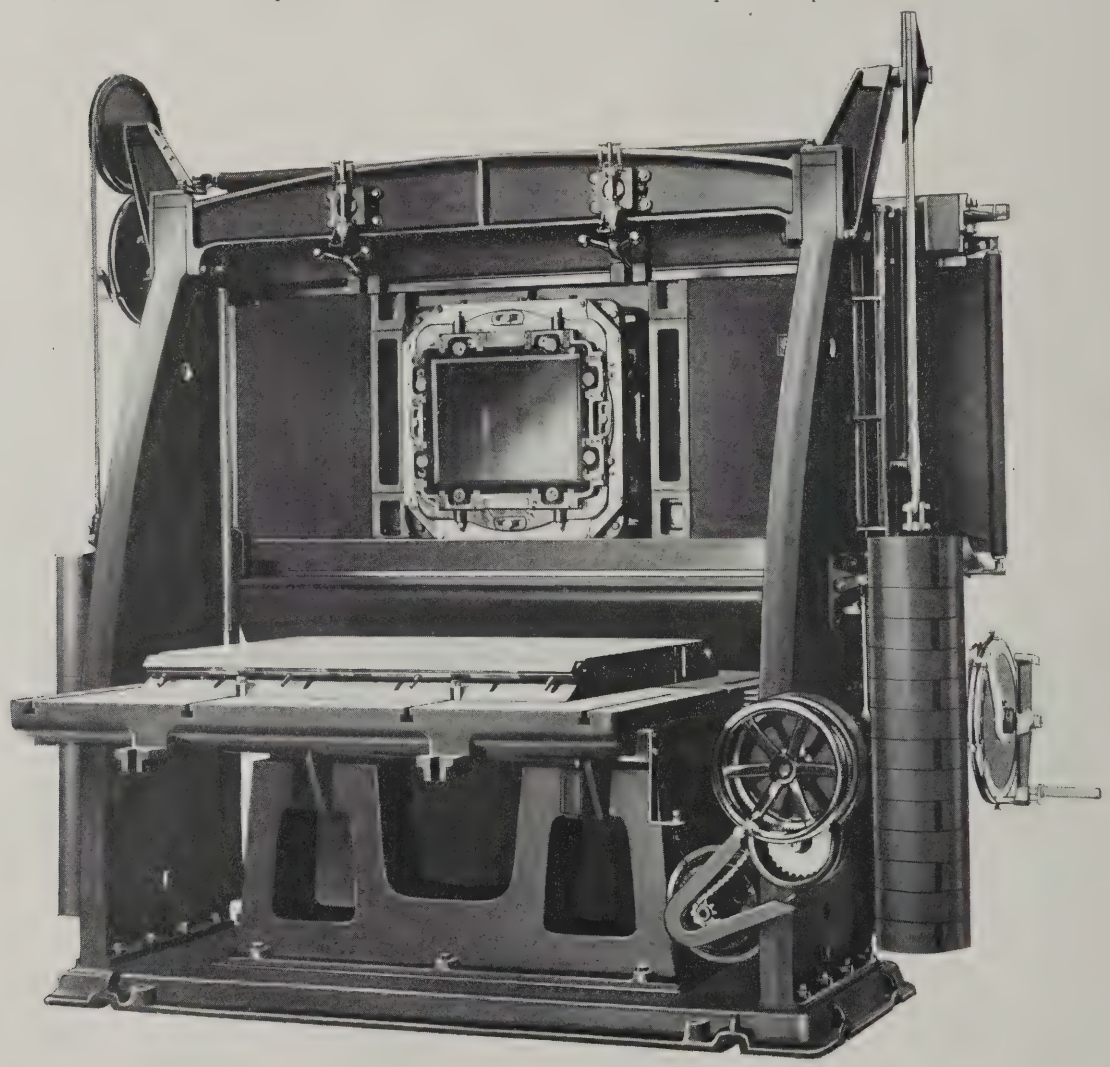
to penetrate the paper. This means you get a negative image on the metal, which, by the practice known as Vandyking or Douglagraphing, you can translate into a printing plate thus made direct from copy.

You can produce either a duplicate or built-up multi-negative from a positive image in the " Printex " negative printer. You take an original negative from copy, make a positive therefrom, then expose it in the " Printex " negative printer by repeated short exposures or on slow process film (or a dry plate or paper negative), thus producing a multi-positive. Then by contact therefrom, make a multi-negative and print that on to the metal. That is one way, but there are, of course, variations of this procedure.

One great advantage of this machine is that it does not have to be operated in a dark room. Uniformity of reproduction is obtained by accurate automatic time exposures. Precise repetition of movement, which is a great feature of the Lithotex step-and-repeat machine, is obtained here also.

The machine works easily and with beautiful precision, and is a great achievement for British engineering.

It is interesting to know that the machine demonstrated for our benefit has been sold to a firm of German printers in Leipsic. We hear of German printing machinery being imported into this country, and it is refreshing to find that, despite the claims made by the German lithographic industry, in this case British ingenuity and skill hold premier place.



BACK VIEW, SHOWING HORIZONTAL PLATE-BED.

On August 11 Mrs. Julia S. Monro, for many years a pensioner upon the funds of the Printers' Pension Corporation, attained her 103rd. birthday. She was the recipient of a letter from the Secretary of the Corporation, and Mr. W. E. Hebditch, a member of the Council, called to congratulate her.

A very effective specimen sheet of Messrs. Lorilleux & Bolton's offset carton inks appeared as a supplement to The Modern Lithographer. It served to show how speedily the great ink making firms adapt themselves to new conditions and processes.

IF YOU WANT A

Trade Lithographer

who will give you first-class work at a reasonable charge and strictly respect your confidence, send your enquiries to

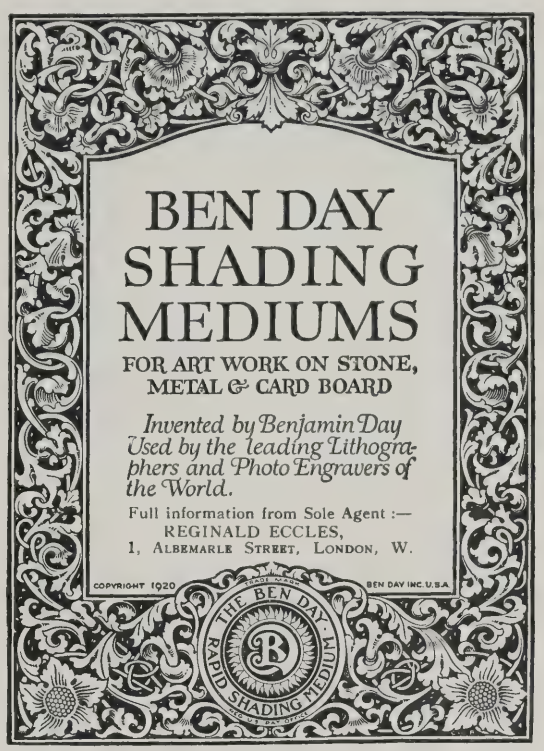
Thomas E. Bingley

Trade Lithographer
Highcross Street
Leicester

Our Speciality :—
HIGH-CLASS COLOUR PRINTING BY THE OFFSET PROCESS

All Estimates by return of post

Telegrams: "Bingley, Printer, Leicester"
Telephone: 2297


BEN DAY
SHADING
MEDIUMS
FOR ART WORK ON STONE, METAL & CARD BOARD
Invented by Benjamin Day
Used by the leading Lithographers and Photo Engravers of the World.
Full information from Sole Agent :—
REGINALD ECCLES,
1, ALBEMARLE STREET, LONDON, W.
COPYRIGHT 1920
BEN DAY INC. U.S.A.
THE BEN DAY
RAPID SHADING MEDIUM

TELEPHONE: CENTRAL 6678. TELEGRAMS: PRINTAUCT, FLEET, LONDON.

EDWIN W. EVANS

150, FLEET STREET, LONDON, E.C.4

Auctioneer & Valuer to the Printing & Allied Trades
Fire Loss Assessor. Rating Surveyor. Newspaper Valuer.

SALES BY AUCTION conducted in Town or Country of Printers' Plant & Machinery.
VALUATIONS for Fire Insurance, Probate, Company Promotion, and Partnership.

SPECIALITY:

Detailed Inventories with every Individual Item Priced.

The Valuations and Sales of Printing Plant executed by me during the TWELVE months ended 31st December, 1924, exceeded One and a Half Million Pounds Sterling

RECENT VALUATIONS INCLUDE—

Adlard, Son & West Newman, Ltd.
Allen Davies & Co., Ltd.
Berry, William
Caslon, H.W., & Co., Ltd.
Cooper, Dennison & Walkden, Ltd.
Cork Examiner
Crumbie, T. H., Ltd.
Dover Express
Dudley Herald
Dublin Express & Mail
Ede & Townsend, Ltd.
Fosh & Cross, Ltd.
Halifax Guardian.
Harvey's Ltd.
Hely's, Ltd.
Isle of Man Times.
Johnson, Riddle & Co., Ltd.
Jones, Samuel, & Co., Ltd.
M'Culloch, John.
Oldham Chronicle.
Ritchie, Andrew, & Son, Ltd.
Roberts & Leete, Ltd.
Somerset County Gazette
Southport Visiter
Swain, John, & Co., Ltd.
Suttley & Silverlock, Ltd.
Weiner, J., Ltd.

The Romance of Printing

By J. H. WRIGHT

NEARLY everyone cherishes an interest in Printing with a vague feeling of kinship for the people who bob about so diligently, seeking out for them what is going on in the lives of other people throughout the world. But rarely is this interest accompanied by technical understanding, however keen the desire is for it. Ordinary life of to-day accepts the results of invention and scientific discovery with scarcely a backward glance along the trails of Evolution down which it has come. The world was amazed when the first aeroplane flew overhead. To-day it is taken as a matter of simple fact. Similarly the marvel of printed matter which surrounds us in the form of newspapers, magazines, books and pictures is accepted in the same matter of fact spirit, which, however, does not lessen our resentment when the newsagent, through some cause or other, does not deliver our morning paper at the usual time. Three hundred and sixty-two mornings each year newspapers are delivered to countless readers. Without apparent effort it appears fresh each morning, telling what the world has been doing during the preceding twenty-four hours —illustrating reports with photographs and drawings, enlivening it with cartoons—offering features both entertaining and instructive, including cross word puzzles and free insurances. Each day's publication contains more words than the average book —involves greater problems of typography and make-up, and is distributed in hundreds of towns and cities before the ink is quite dry. Printing has made possible a universally informed community, and is one of the greatest industries of the world, yet few appreciate the extraordinary achievements which have brought it to its present day perfection. Printing to-day is a highly organised industry, utilising every resource of mechanical invention and of chemical and physical science. Modern methods and machinery produce printed matter very quickly in such enormous quantities that we are fast using up the forests in our efforts to supply the paper on which to print.

PICTURES.

Now what has created the desire which has made it necessary to produce printed matter so quickly and in such enormous quantites? After due consideration one would undoubtedly come to the conclusion that strange as it may seem, pictures have been largely responsible! Type serves simply as a means of communication, but it is in many cases very uninteresting without the life and colour given it by pictorial illustrations. Pictures came first long before any written or printed language. The earliest means of communication were picture writings, by means of which complete messages are transmitted and received, even by uneducated people. A picture tells a story in a way quite different to type. A certain missionary tells the story of a native woman who once saw a picture in the village store, eight miles from her home. She very much wanted this picture, and one day walked the whole eight miles from her home to try and secure it. She begged it from the storekeeper, and got it. It was the colour advertisement of a tomato tin. Her brain was quite untrained to the message of type, but fully realised the message of the picture. The origin of drawing or painting is obscured in the haze of bygone centuries, but according to Mr. H. G. Wells some excellent works of this sort were done some 30,000 or 40,000 years ago by men of the Palaeolithic age on bones and antlers, some examples of which still exist in some of the caves of France and Spain. The first real picture writing was on clay, and is attributed to the Sumerians of about 5,000 B.C. Had these clay pictures been inked and an impression taken from them printing would have begun.

THE EARLIEST PRINTING.

It is said that printing was done by movable type in China in the year 593 A.D. In some early examples of the twelfth century manuscripts there are initial letters which were apparently printed from wooden stamps, but it was not until the fourteenth century that printing was well started on its road to great achievements. The earliest dated block print, known as " St. Christopher," bears an inscription below the picture of the saint, and the date 1423. The favourite subjects of printers of those days were " The Bible of the Poor, " The Art of Dying," and " The Miror of Human Salvation " respectively, the production of which was confined to Holland and Germany. Printing as we know it to-day flourished throughout Europe and the East from this time until late in the fifteenth century. Within the first decade following the invention of printing three wonderful Bibles had been produced. The first is known as the Mazarin Bible, because a copy was found in the library of Cardinal Mazarin, a specimen of which is to-day in the possession of the Bibliotheque Nationale at Paris. The second is known as the Bamberg Bible, and was printed at Mainz about 1460. The third edition of the Latin Bible is the finest production of the three, and was printed at Mainz in 1462, and contains a Colophon or final paragraph (which is equivalent to the modern title page) declaring the date and place of issue, along with the printer's names. The work was produced in two volumes of exquisite appearance and exceptionally fine penmanship. In this Bible appears the printer's device or mark in colour in the form of two shields suspended from a branch.

BRITISH PRINTING.

Now we come to printing in England. A partnership was formed at Bruges, in Belgium, between Colard Mansion and the Englishman William Caxton, in 1475. About this time a famous Dutch printer named Gouda met his death at the hands of

JOSEPH BANCROFT & SONS CO.
ROCKFORD WILMINGTON DELAWARE
Manufacturers of LINEN FINISH
BOOKCLOTHS & BUCKRAMS
Sole Agents Gt. Britain and Ireland:
NICKERSON BROS., 99 & 101 Worship St. London, E.C.2

a workman with whom a quarrel had arisen as a result of a strike, a rather striking contrast to the methods in vogue to-day during a strike. William Caxton finished printing his first book in the Almonry at Westminster. Caxton, who was born about 1420 in Kent, printed over 100 books, and his reputation as an editor and translator was no less great than as a printer, for in addition to editing all his books, he wholly translated twenty-two. He died in 1491, and his press and practice were taken over by a man named Wynkyn de Worde, Caxton's assistant, who proved to be one of the most prolific of publishers. He published over 600 works—large and small, and he was the first printer to print a book on paper exclusively made in England. By the end of the fifteenth century printing had been established practically throughout Europe, and printers innumerable were at work.

RICHARD KELE.

One of the earliest books of Carols produced in London was printed somewhere about 1550 by Richard Kele in a shop under St. Mildred's Church in the Poultry. John Day, a prominent printer of the Reformation period, was amongst the earliest book and music printers, and to whom we are indebted for our knowledge of early English typography. He was the first printer to use Anglo-Saxon characters for his types, and produced one of the first editions of the Gospels in those characters. In the times of the Stuarts members of the wealthy classes and magistrates, when away from town, combined to pay a well-informed town habitue to write them a weekly news-letter. Macaulay says that these news-letter writers wandered from coffee room to coffee room collecting reports and gossip. These news-letters were written up to 1717, although in 1622 one of these writers, a Nathaniel Butter, conceived an idea to relieve himself of the drudgery of writing by printing all his news on a single sheet and posting it on a certain day in each week. From this date it may be said that the art of printing declined, and in 1670 the only paper being published was The London Gazette, which was in those days the prerogative of the King, and only came out on Mondays and Thursdays. The contents generally were a royal proclamation, two or three Tory addresses, several promotions, a description of a highwayman, an announcement of a grand cockfight between two persons of honour, and an advertisement offering a reward for a strayed dog.

THE FIRST NEWSPAPER.

The next important stage was in 1702, a few days after Queen Anne ascended the Throne. On March 11 of that year the first English daily newspaper appeared. This was The Daily Courant. It was a single sheet printed on one side only. In 1712 a tax was imposed on newspapers, on the ground that by seditious papers and factous rumours designing men had been able to sink credit. The tax was intended to run for thirty-two years, but there was wholesale evasion by irresponsible printers and writers of hot sedition and gross personal scandal. One of the most striking figures of this time from a journalistic point of view was Sir Roger l'Estrange. He was a royalist cavalier, who fled to France, but, returning under the amnesty granted by Cromwell, he secured the post of Surveyor of the Imprimery and printing presses. He is said to have been the first journalist to sit in the House of Commons. The year 1724 saw the birth of The St. James' Chronicle, which lived for about one hundred and fifty years. It was a curious combination of sporting intelligence and truth, and was a great authority on cock fighting, skittle playing and society small talk and scandal, which was in abundance at this period. The Public Advertiser was now started by Samson Woodfield, the first of a family of well-known London printers, and quickly secured a circulation of 75,000 copies a month. The prosperity of The Public Advertiser made it the first English newspaper that proved a successful proposition from a commercial point of view, and its shares were sold in the public market, with the result that newspapers sprang up all over the country. At this time The Morning Chronicle was started, and soon reached a circulation of 2,000 a day and a revenue of about £12,000 a year.

THE FIRST LEADING ARTICLE.

This paper was the first to introduce the leading article, nowadays a very important item in the daily newspapers. In 1720 William Caslon set to work to establish a reputation for English typefounding, which has survived to the present day. He set up a type foundry in Old Street, St. Luke's, London, and one of his sets of type, known as Caslon Old Face, was sufficient to create a revival in English typography. From this time the art of printing steps into modern history. A young Saxon engineer named Keenig made the first cylinder steam printing machine in 1812. The press of the day was invited to view it, and it was pooh-poohed, and called a gimcrack by the papers. Mr. John Walter, of The Times, had other views, and had two built privately, and on November 29, 1814, the first leading article was headed "The First Newspaper Printed by Steam" at no less than 1,100 sheets per hour. This caused a great sensation, which is somewhat eclipsed by the present day rate of production. One of the presses at The Times to-day can produce 120,000 completed newspapers (not sheets) per hour. Previous to this the power for driving the printing was produced by a horse travelling round and round in a circle pulling a vertical shaft to which was secured bevelled wheels, which transmitted the motion through a wall to the press. Nowadays printing machinery is driven by electricity, the huge Octuple presses being driven by electric motors up to 100 h.p. This means of using power is so highly perfected that these giant machines can be started or stopped at any point of the machine by merely pressing a button.

CALENDARS 1926
DAILY, WEEKLY OR MONTHLY PADS
BUSINESS CALENDARS ON MOUNTS
THE NEATEST AND BEST RANGE OF
COMMERCIAL CALENDARS OFFERED
TO THE TRADE EXCLUSIVLLY
THE DEBECEY WHOLESALE AND MANUFACTURING Co., Ltd., Oldbury, Worcs.

QUADS

NO local rates! No rates at all levied on master printers by American city authorities or county authorities, or state authorities. No wonder we saw Waite & Saville's "Falcons" come to be manufactured in the States as well as in Yorkshire, once Yorkshire production had proved their success and their popularity. Fred Waite, you perhaps surmise, must have heard that in America they levied no rates on businesses.

AND yet—and yet they *do* collect from manufacturers for local government purposes. As a man with a hundredth of Fred Waite's thoroughness was very well aware. There are no "rates," to be sure, because that precise word is not used in American description of local authorities' demands. The States dignify all these demands by local authorities by calling them all "taxes."

AND the "rows" of payment demands even by this "other name" of taxes do smell as—"toute suite." Taxes have to be quickly paid.

TALKING of taxes, one American fellow passenger on my return home trip has been denouncing his particular bugbear, the inheritance, or as we should say, the death duty demands.

"OUR inheritance taxation particularly is no joke," this American told me; but straightway showed that it was—a bad joke.

"THEY take enormous amounts from an inherited sum, and sometimes more than the inherited sum itself! A man left four million dollars to each of his two daughters, and the residue was to go to his son. As I've got the story, the outworking was that the son got nothing at all, except a demand from the authorities for 1,600,000 dollars inheritance duty, on what he never received nor would receive!"

I HEARD of a smart man who obtained from the British Inland Revenue a cheque to put right an over-assessment for income tax, though he had never actually paid any of that income tax at all. This 1,600,000 dollar tale is not a bad converse to that story.

IT does seem odd to exact enormous taxes for swelling the already enormous American accumulation of gold. Lying in federal vaults; fertilising nothing; encouraging nothing; producing nothing, save wonderment at the world's lopsidedness.

I'VE been asking my American friends, too, how they like paying the unseen indirect taxes which their high protection tariff involves. "Oh, our protection's all right; quite all right. You won't find a single man who wants it altered. Look at our prosperity."

SINGLE men may not excite themselves. But what of the married men with families. As Americans say, "*They* should worry," which is the American phrase counterpart for our saying "It's *their* funeral."

ALMOST the next man I meet is enraged at the damnable charges for the "highboys" (a highboy's a special bedroom cabinet with drawers, etc.)—and the rest of a certain suite. Five or six hundred dollars for what should be about half that. And nothing "worth while" is being done to oppose extortion. "The only thing that would do any good," he tells me, "would be to make a tariff adjustment respecting furniture, and to let some British furniture into the country freely or very easily, for a bit." Yet I think the man who said this was none the less a sound protectionist. In every particular except—just the particular things he wanted to buy.

I AM returning home on the new *Minnewaska*. She's a 21,000 ton boat, built two years ago. The small Minne (pronounced Minny) Line has been taken over by the White Star Line.

ALL the Minne Line's five passenger boats were sunk in the war. Minne is an Indian name or prefix. The five boats were the *Minnehaha* (recalling your Longfellow), the *Minnewaska*, the *Minnetonka*, the *Minnekadda*, and the *Minneapolis*. Captain Claret, our captain on this trip, was making the 54th voyage in war time on the *Minnewaska* when she was struck by a torpedo in, I think, the Mediterranean. He had only four minutes before she sank. He got off 143 persons. The explosion killed twenty. The *Minnewaska* had long been a marked ship. A good many were drowned, some through some boats they lowered being perforce towed by the vessel under water.

"IT was wonderful," said Captain Claret, "to see how mercantile men who had been five or six times on torpedoed ships would sign on again."

AND we are of that stock, and called upon to show the like spirit in all the challenges of life.

HERE I am in the midst of a small, a very friendly company on this one-class vessel. I am writing on deck—"Hello, hurry up—porpoises, dolphins." Down goes the pencil. See—a whole school. Just gambolling. Sea pigs, they call

them, because of their long snouts; but were ever pigs so graceful?

Flying fish, too—scores of them. And we've just passed a twenty to thirty feet length of a great thresher. It has possibly killed its whale—if so, it will have killed it by flogging it when it came to the surface while a confederate sword fish has stabbed the poor monster mammal when it dived to avoid the thresher's blows.

Nearly 19,000 horses are pulling this *Minnewaska* along. That horse power is produced through use of 12 boilers, six in each of two stokeholds. They consume oil and air, and a mirror is watched to see that the right proportion of air is consumed. Two monster shafts of about seven sections each work four turbines. There is a serviceable but not large reserve power.

I note, too, a small Diesel. Poor Diesel. He brought out his internal combustion engine, and showed saving of oil and space, and general simplification and economy, but no country would take it up. The States were as slow as Great Britain. So that poor Dane put an end to his life.

What were his disappointments and difficulties in comparison with George Washington's or Lincoln's? He should have imbibed more of the irrepressible spirit of the States, or of that majority of Americans who are of Anglo-Saxon stock. Or of the simple-hearted lion-hearted Bavarian, Alois Senefelder, whom poverty and rebuffs could not restrain from winning at last a modest triumph with his newly discovered lithography.

Suppose I briefly mention a few things I particularly studied, and try to say more about some of them later. I went (with Mr. A. J. Newton) over the great works near New York, where the Ogden light-printing duplicating machine is made, works which are not specially devoted to the printer, but which tackle the making of any peculiarly fine, peculiarly precise machine wanted for any purpose.

Twice I inspected the Mergenthaler Linotype plant in New York, and twice also, by particularly kind invitation of the Robert Hoes printing machine company, I visited their works in New York. I tried (though in vain) to accept the invitation to see their Dunellen plant. I went over the American Type Founders' great factory in New York, on the Jersey side, and saw their fine library.

After Mr. Morrison, on the editorial side of the New York Times, had taken me to his fine club to lunch I was able to get to Charles Hart, a big man, big framed, big hearted, of big knowledge and big experience. He was mechanical superintendent for the Daily Mail in London for some time. I found him keen to know how his great friend George Mascord fared. Mr. Hart and his assistant between them took me the rounds of their fine gravure department.

The Rudge printing plant, controlled by Bruce Rogers, whom I met, and the Adler Pynson press plants, which I saw, were to me most heartening and suggestive. The hour or so with Bruce Rogers in the Rudge works was an education in itself. The spirit of Aldus and of Jensen, the spirit of the early Whittinghams and of Pickering, the spirit of William Morris, and of all who have loved the craft of printing in spirit and in truth, is instinct in Bruce Rogers. Then with Mr. Gress I paid visits to the Grolier Club's fine library, and to the American Institute of Graphic Arts, and sought out the Pierpont Morgan Library, but that, alas, was closed for a few weeks.

Of course I went to Boston, making a pleasant journey up coast by steamer. Updikes' famous printery is at Boston. The British craft would do well to signalise its high estimation of the head of the Updike Press. Updike's books on type history and type study have placed us all under a very great debt. The Boston Post has a very notable office. I went all over it, making careful observation, particularly of its extraordinary care to have more than ample reserve of mechanical power.

I am only indicating at this point the line I followed. Of what I saw and did at Boston, Concord, Lexington and Marblehead I could write a column or two.

At Rochester I inspected the plant of the Eastman (Kodak) Works. Mr. Eastman was a bank clerk; he was told he must cease to come to the bank with photo-chemically stained fingers. A young lady clerk objected. Well, he would not give up photography. He came out of the bank—not with clean hands, but with a clean conscience. His present pay roll includes 18,000 names. Besides seeing the Eastman works I visited the theatre which that successful scientific manufacturer has built in his fine city. I think it is his gift to Rochester, or one of his many gifts.

At the Eastman works I re-greeted Dr. Kenneth Mees, the young Englishman whom Mr. Eastman was most glad to be able to win away from London. He is now an Eastman director. Dr. Shephard was also a London capture by Mr. Eastman. I understand that he has just accomplished the electrolytic deposition of rubber. Mr. A. J. Newton is another pillar of the Eastman concern. He was the unforgettable and most successful principal of the L.C.C. School of Photo Engraving and Litho in London; one time principal also of St. Bride Printing School.

Mr. Newton was my most kind host while I made a week-end stay in the splendid city of Rochester. It is good to be able to tell his many friends of his good health, and that the lines have fallen to him in pleasant places. My time with that much prized friend is a very happy memory. A more frank, dependable "honest to goodness" friend—and critic on need arising—I never knew.

After seeing Niagara Falls and their illuminations I crossed Lake Ontario, and at Toronto I visited Messrs. Brigden's engraving and printing works, and noted there three Claybourne precision printing machines, just installed at about £800 each, about 12,000 dollars first to last for the three.

At Detroit I inspected Henry Ford's vast works. While observing and learning all I could I reflected that Ford machines are standardised, and the Ford work, whether for their cars or their innumerable farm tractors, is largely repetitive, whereas printing jobs, to put it moderately, are not repetitive. Printing is art work. But all that being understood, I yet would impress the main thing I noted at Fords—*the work is brought to the man. The man does not go to the work.*

The speed of Gleason gear-cutters at Fords was far beyond what I had seen even Gleason's doing elsewhere. Moreover one Gleason would cut four gears at one time. Ford agricultural tractors, as well as Ford cars, were being turned out in vast numbers. But there was no nervous hustle. Simple efficiency of equipment and organisation and personnel.

I noted other things at Fords, but they can wait.

A very illuminating visit was that which I paid to the daily Detroit Free Press, an immense and palatial new establishment. Here the Telepix, an instrument for telegraphing halftone illustrations, was working smoothly and most efficiently on my two inspections. I called at Detroit without previous plan and without introductions, but I was made free of the offices I visited, and the editor of the Free Press took me off to a club to dinner.

At Chicago, the H. O. Shephard firm, where The Inland Printer is owned and printed, was, of course, visited, as the office of The American Printer and of the journal Printing had been in New York. At Donelly's (The Lakeside Press) I traversed the works, noting the immense production of telephone directories, for, it seemed, the whole States; and the immense catalogue work for the Sears Roebuck stores. Donelly's have a large school for lads, whom they prepare to become, as they do become, their apprentices, their journeymen, and their foremen. I gave a talk to these lads in their desk-filled room.

I went over Goss's rotary machine printing works in Chicago, and also paid a visit to the vast Western Electric Works. These last year were employing 40,000, and reckon to absorb about 200 engineering graduates every year. But they are comparatively slack just now. Under 24,000 are employed.

Col. Miller, of Chicago, secretary of the United Typothetæ of America, *i.e.*, of the body practically corresponding to our Master Printers' Federation, went cheerily and at length into demonstration of what the Typothetæ was doing. "Look here," he said at one point of the talk, "at these tables of machine output," which also he impressed were illuminating as to machine obsolescence. "A—So-and-so" machine—you won't expect me to name it here—"is half obsolete on the day it's put in new, for we've ascertained on a summary of a few thousand reports that the per hour product of a Vertical Miehle of the same size is as nearly as possible twice as great." Col. Miller is sending a batch of papers with valuable reports on machine times and on various printing questions to the Master Printers' Federation in London. He welcomes what the London Federation can send to him.

"We've a lot more of these out-workings," his assistant told me, "which we're not publishing yet. We don't publish results of this sort till the reports from members on those particular points are numbered by the thousand. We don't consider till we've got thousands of data on particular points that we've got enough to avoid being misled by exceptional circumstances and conditions." I quote him from memory, but confidently.

Several hours were available for the great Government Printing Bureau at Washington, yet my visit was all too short. The Bureau of Engraving I tackled the next day.

Two dollar notes seem to be regarded by some silly people as unlucky. They are not popular. One great journal is trying to combat that oddity; it offers prizes to possessors of certain two dollar bill numbers. So I'm told; its hearsay, and may be wrong. But of the unpopularity of the two dollar note I feel sure.

Uncle Sam's notes were till lately credited with a twelve or fourteen months' life. Now seven to nine months is thought to be more correct. The paper is now passed through the various operations so quickly it can't "season" well.

Uncle Sam has just sent in 200,000,000 sheets of silk-fibred paper into the Bureau of Engraving. The public can quite easily see the fibres in the notes. Each sheet gives eight notes.

At Philadelphia I visited Mr. Curtis's vast establishment, the home of the prosperous Ladies' Home Journal and of the Saturday Evening Post, and adjoining the Public Ledger, the daily paper also owned by Mr. Curtis.

Cyrus Curtis's life story is told by his son-in-law, Edward W. Bok in "A Man from Maine." A copy was given to me by one of the executives.

One day the thought gripped Curtis that some of the patent medicine advertisements pouring into his journals might beguile his readers into buying injurious or at least useless stuff. He decided he would cut them all out. But when. The cashier's office set out what a loss it would be. "Make the change in a year's time." "No. That minute." So with money-lending advertisements, even those of thrift associations doing lending business. He hadn't adequate knowledge thoroughly to discriminate between them. So he'd cut them all out.

Let his biographer speak as to this "Minute man."

"It was on a Friday. The pay roll had to be made up that day, and the balance in the bank was not sufficient. . . The limit of credit had been reached. . . He had reached almost the end of the pile of letters. . . He cut open a letter and out dropped a certified check for 18,000 dollars, calling for six full pages in the Ladies' Home Journal (advertising a patent medicine). . . . I looked with a rapacious interest at the check only to see Mr. Curtis instantly put it back

into the envelope, say "Oh," and then, "Of course we can't take that," and mark across the envelope the word "Return." There was not a moment's hesitation, and he went on to the next letter as if he had done nothing extraordinary."

His deliberate policy was to promise that no advertisement should appear that he did not believe to be reliable. "We can't afford to take the responsibility" he said in any cases of doubt. And if decision had to be taken he would take it on the minute.

He "blazed the way," says his biographer; "and he did this, I repeat, not in the flush of prosperity, but when from a financial standpoint he could least afford it." And instantly. The Minute man.

Mr. Sessions, of York, should appreciate this extract from "A Man from Maine."

Mr. Bok writes: "What is the secret of a good advertisement," I cut in. Mr. Curtis answered: "You have to start with the fact that nobody is interested in your business or what you have to say about it. . . You have to take his position toward you, not your position toward him, and write to him clearly, briefly and readably, from his angle."

When I visited Ford's works—or world—I found a business which tried to do and be everything for itself. I believe it has its own mines, it makes its own glass, and so on. It does all this successfully. I go to Curtis's and find a vast business, which though producing weekly very many millions of magazine or journal printed sheets, yet puts aside as utterly uneconomic the suggestion that it should make its own paper or its own ink. Curtis's restrict themselves as far as possible. And very successfully.

Of course I made copious notes in each case. Only one thing was I asked to keep to myself. And no one tried to draw me as to anything I might have seen in a competitor's works.

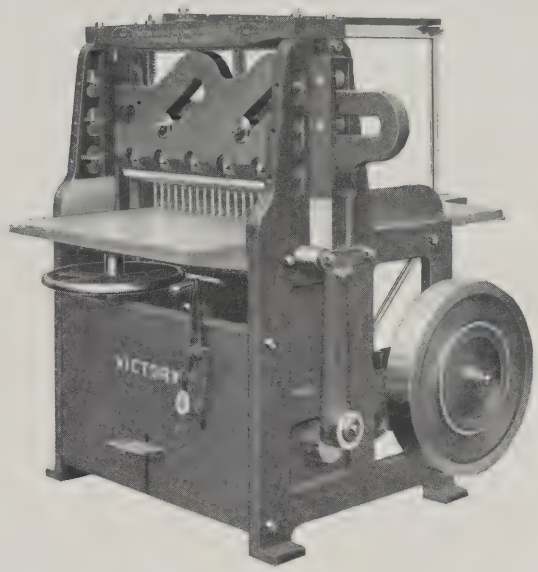
You will see I ought to be fairly provided with straw for making bricks in notes and articles or talks for a month or two. I hope to say something of each of these illuminating inspections, and perhaps of their controlling heads.

A word about two "functions." At New York I was present at a large lunch of the New York Master Printers' Association, and at the after discussion. This was a very important lunch meeting. A 30,000 dollar scheme for a co-operative campaign to advertise printing was then and there submitted, and firms were very adroitly and very candidly pressed by the chairman to subscribe then and there to make up the total required. "New York, the printing centre of the world," was the slogan submitted and approved. I couldn't carry an amendment to substitute London for New York. I chipped in with a word as to what the Federation had set on foot in Great Britain in the way of co-operative advertising. That they were clearly pleased to hear something about. They'll bombard Mr. Goodwin with all sorts of questions when he crosses in a few weeks.

TRADE VK MARK

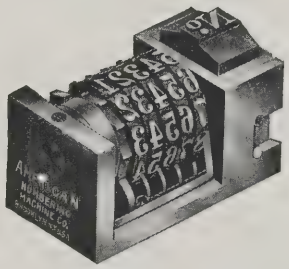
The
"VICTORY"
GUILLOTINE

Compact, Silent, Speedy and Durable



A distinct advance in British Built Guillotines

Type High Machines



No. 54321
Impression of Figures

FURTHER REDUCED PRICES

MODEL 30 - - 5 Wheels - - **50 Shillings**
MODEL 31 - - 6 Wheels - - **60 Shillings**

VICTORY-KIDDER PRINTING
MACHINE CO., LIMITED

Blackfriars House - LONDON, E.C.4
Works: Birkenhead. *Telephone No:* City 1050

They will ask him particularly about their good friend and ours, Mr. Richard Austen-Leigh. He visited the States with, or about the same time as Mr. Howard Hazell. Both impressed the American craftsmen. "We admired Dalziel," I was told—which proved to mean Hazell. "Leigh we took to our very hearts." They cut him in half, but he won't mind that. I told them we also had taken "Leigh" to our very hearts.

Another gathering I attended was a monstrous dinner of the National Engravers' Association, held at the Hotel Commodore, New York. Mr. Andrew Dargavel, President of the corresponding association in Britain, was present. He probably pinched himself to make sure he wasn't dreaming when three rounds of a boxing bout were introduced at one feature of the wild programme. Just such a fight as you can see in London in the regular boxing halls or pavilions. With the "Attaboy" and "Hit him in the kisser" outcries. The M.C. at times, through his megaphone, appealed in vain to the wild company to hear him make an important announcement. They did give him silence later.

Speeches would have been impossible. None were attempted or planned. For an hour and a half the waiters couldn't get at the tables to finish serving. Anyone got up and danced when he or she felt like it. The dancers who were engaged were, I should say, working "on piece"—at tenfold ordinary piece rates. Speed—speed—speed was everything. Speed and muscular strength for whirling the lady dancers round the heads. The girls were whirls.

"Why don't you put some life into it," I asked a prominent committee man, thinking I might as well pull his leg. He seemed surprised and hurt. "Isn't this lively eno'," he asked with an aggrieved expression.

I gave almost as much time to visits to presidents or secretaries of Real Estate Boards in New York, Boston, Toronto and Chicago as I gave to printing and newspaper works. I wanted to learn all I could of American practice in regard particularly to valuation and related work, to its methods, its code of ethics, its discipline. I have a heap of reports and papers, and notes of conversations on this subject. On these I may be allowed to submit observations to the corresponding organisation in Great Britain, the Auctioneers' and Estate Agents' Institute.

It was very disappointing to me that I could not call on some works where I knew I should have been kindly received. But I had only thirty full days in the States. On six of those I could not turn right or left from the very important appraisal business on which I was called to New York. I was tied to this Wall Street appraisal and court business or to work connected therewith every hour of those days.

Concerning that appraisal task, is it permissible to say just a few words. Directly after my cross-examination on my valuation the attorneys conferred. They reached a settlement. All parties have expressed satisfaction. The attorney instructing me said: "I am glad you were able to be of so much service to us." His client received a considerably larger sum than "the other side" had theretofore appeared to be at all willing to pay. At the same time those who now agreed to pay that larger sum were just as cordial to me as those for whom I was retained. "We recognise," said their office representative, "that yours was a fair report. Come and see us." Their attorney expressed himself similarly, and invited a call at his office, which in a few days I paid, and with great pleasure in the review.

It is not easy to settle in one's mind just what one is free to say, but so much is surely pardonable; and those who may be less indulgent than I find my readers to be may yet be glad to think that in this instance a piece of British work was acceptable to Uncle Sam.

There is, I think, no reason why I should not name the attorneys who had been engaged, and long and expensively engaged in this matter. On the one side were Messrs. Evarts, Choate, Shearman & Leon. Mr. J. H. Choate, well remembered as Ambassador to London, was a partner in that firm. The Sherman name connects, I was told, with the famous General Sherman, of the march through Georgia. The opposing attorneys were Messrs. Davis, Polk, Gardner — and another name which escapes me. Mr. Davis ran for the Presidency against Calvin Coolidge at the last election. Mr. Polk held an important post in President Wilson's administration. Many letters addressed to him appear in that moving story "The Life and Letters of W. H. Page," who served America, served us, served the world, and served all time so magnificently as American Ambassador to London during the war. Another Polk was a general in the Confederate Army sixty years ago, and a Polk a little earlier in the century was President of the United States.

As I draw to the end of this month's space may I say just a few words about one most valued friend, and on several occasions my most kind host and guide, "E. G. G.," as all the craft in the States know him.

Mr. E. G. Gress, Editor of the American Printer, stands for me as the type of the good American. He is full of surprises. You might think him almost careless of dollar accumulation, but he owns his good house on Long Island, and has in other ways "made siccar" for himself and those depending on him. I saw him in his home with his open-hearted kindly home folk. Gress seems to me to love his family as if he had no friends; to love his friends as if he had no family, and to love his craft as if he had neither family nor friends. He has worked in print from childhood, he is learning print still, and will be all his life; learning and teaching, collecting and selecting, ever enjoying that most exquisite pleasure, the exercise of personal taste and informed judgment.

Everyone seems to love him, to regret if he is ailing, to rejoice if, as now, he is toning up finely after some ailing months, with promise of a lot of good work not simply for the American, but for the world's printing craft. His book, "A Dash Through Europe," is full of vivacious reading, especially delightful to a printer. His abundant

descriptions of printing craft workers and printing craft achievements in the States must have done a great deal to interpret men and groups to men to each other.

He is Bohemian, too, in the best sense.

Bohemianism may wear one careless garb and habitude at one period and a different garb and habitude at another time. Bohemianism is a thing of the spirit. It walks at times jauntily, challengingly, carelessly, but it walks upon life's high places. Never on the low place of life will you encounter Edward Gress.

He took me to meet the Bohemian Stowaways at their lunch rendezvous, and to Pierpont Morgan's Library, and to the Grolier Club, and to the American Institute of Graphic Arts, and to the King's restaurant, kept in English style and full of English garnishings and papers and old clay pipes; and on a memorable day he took me seventy miles up the Hudson. We visited Vassar University, a great range of college buildings right in the country and set in sylvan surroundings, which might have made Tennyson think he was in some baronial wide-acred, smooth-parked, well-cedared English home. The " marks " of a score or more of the great bygone printers were wrought into the stained glass windows of this women's university. So Gress and I were in our element at " Vassar."

Many memories crowd on me as I write on ship board. The Boston State House of red bricks, all brought from England about two hundred years ago—the " Boston tea party " of 1775, that is this party of disguised Bostonians who threw the chests of taxed tea into the sea—the Boston North Church tower with its rebel signal lights—Paul Revere's much sung midnight ride to rouse and inform the countryside as to which way the British troops were moving—Philadelphia's Independence Hall (also of British red brick) and its cracked Independence bell—the silent and unadorned meeting house of the Friends in Twelfth Street, of that Quaker city, and the one silent aged woman whom I found seated in the meeting house in quiet meditation. Many memories flood in, but chief among them is that of the monument at Lexington, near Boston, to " The Minute Man."

There he stands, his plough by his side. He has been at work in the field. He is roughly dressed. But his gun is on his shoulder. He has heard Paul Revere's call. He is ready to go to the fight at that " minute's notice."

The typical American is still a Minute Man.

Again, as I stood reverently in the spacious, the simple, and the most appealing Lincoln temple at Washington, I reviewed history. And I remembered that by the time of Lincoln's death the States had twice fought a great war for a great idea. Dollar worship cannot be the supreme concern with people of whom that can be said.

What cannot this Empire and the great Republic do in this condition of the world if the individual man will each do his utmost and his best, and when need be, as Minute Men. In the spirit of Franklin, who so earnestly counselled the ordinary man to believe in his own powers and possibilities, and to get to work in the world for himself and for the world. This is not delusion; it is the urge and drive, the constraint, the sense of responsibility to be and to do all one can.

Men sigh for a Gladstone or a Disraeli, but the last time I heard Gladstone he sounded just one plea—he besought each man before him to realise his personal responsibility, and to be and to do all that was possible to him.

Listen to Walter Page, who loved both peoples so well—great-hearted, clear-eyed, clear spoken Walter Page. Simple words which this zealous Ambassador wrote to a friend ring in my ears as a challenging message to the typical American and to the typical Briton.

" We must get on to the job, you and I, of steering the world. Get on to it a little more actively. Else the world may run amuck."

Frank Colebrook.

When writing Advertisers :: :: kindly mention :: :: The Caxton Magazine

Make Your Goods

known in

Ireland

by

Advertising

in

The Irish Printer

The Journal which has catered for the Trade during the past 20 years

Advertisement Manager

12, TEMPLE LANE, DUBLIN

The Modern Lithographer & OFFSET PRINTER

The first printing journal in the world which has been produced by photo-litho offset

A Monthly Review of :: Progress, Practice, :: Business and News

POST 10/- FREE

PER ANNUM.

Single Copies 1/- *each.*

Avenue Chambers, Southampton Row, London, W.C.

W·CAXTON·WYNKEN·DE·WORDE·R·PYNSON·T·NOTARY·R·GRAFTON
T·ROOD·R·PROCTOR·T·DAVIDSON·T·BERTHELET·J·LETTOU·J·SCOLAR·J·DAY·F·BYTTNEMAN
R·&·R·FOULIS J·OKEARNEY
W·MACHLINIA·W·BULMER·W·WHITCHURCH·C·MYLNER·J·SIBERCH·J·SCHOLOKER
W·MORRIS·J·BASKERVILLE·C·WHITTINGHAM·J·PINE

PRINTING PLANT

Furniture

STEEL composing room furniture of British design and make is undergoing rapid development. From Messrs. Stephenson, Blake & Co., Ltd., we have illustrations of a recent complete re-equipment of the Reading Department of the Manchester office of The Daily Mail. The designs are very attractive. This company is evidently forging ahead with its policy of efficiency in design and reliability in material of composing room furniture, and its enterprise in the pioneer work connected with first-class cabinets and fittings in steel cannot fail to extend its well-merited reputation for being able to meet all requirements, not only for standard models, but for specially-designed installations for individual offices, in wood.

READER'S STEEL DESK.

HEAD READER'S STEEL DESK.

STEEL DESK AND NEWSPAPER FILE.

Verona Type Face

In whatever dress, the Verona would reveal its intrinsic merit and beauty, but the broadside of this series recently issued by Stephenson, Blake & Co., Ltd., displays its attractions in a manner which must appeal strongly not only to the master typographer, but to the student of style and method of presentation. The familiar sheet of the type-founder has been departed from, and the size and form of the specimen make a dignified and appropriate setting for a type which has a classical basis with a modern appeal.

The roman and italic are shown in the usual combination, but in addition the latter is massed to give effect to its individual features. The usefulness of a series of this character is greatly extended when the italic can be thus considered as an entity apart from its roman.

The beautiful eighteenth century flowers and borderings revived by this foundry are handsomely represented in the broadside. It is indeed matter for congratulation that the modern movement in the printing craft, both in this country and in America, towards the elegancies of earlier standards can be so fully catered for from the archives of a British foundry. Although we believe that the success of the Verona is already assured, not as an ephemeral fashion type, but as an addition to the standard models, the new specimen can scarcely fail to considerably increase its influence.

Printers will note with interest the announcement on the back cover of this issue that the Verona is to be made of still greater utility by the addition of a companion series—the Verona Bold.

The "Victor" Platen

This machine deserves to be even more widely known than it is. It is just the kind of platen that thousands of printers need every working hour, and the price brings it within the reach of them all. It is one of the best products of Messrs. Hampson, Betteridge & Co., Ltd., 2-4, Fann Street, E.C.1.

The impression is obtained by a very powerful "Toggle," which ensures a slow movement of the platen up to the forme, and a dead dwell at the moment of contact. The throw-off lever. The impression can be thrown on and off instantly at any position of the platen. By moving one screw any degree of light or heavy impression is secured. The bed being fixed and the impression being made by the movement of the platen only, a perfect register is obtained. Three rollers roll the forme, thus giving a fine and even ink distribution, and the machine being arranged for an ink plate of much larger diameter than is usually the case, enables a full forme to be perfectly rolled.

Miscellaneous Advertisements

For Sale, Nodis Typecaster, complete with all accessories. Can be seen working. No reasonable offer refused.—Apply Box No. 36, c/o The Caxton Magazine, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Wanted, by an established firm of Printing Ink Manufacturers and Roller Casters, an Agent who has had experience in calling upon printers in these lines.—Apply Box No. 37, c/o The Caxton Magazine, Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

BOOKLETS
Collective Advertising
The
SPECIALIZED
EDITORIAL
AGENCY
is prepared to write and illustrate with original drawings Booklets which printers may be asked to undertake in connection with the new advertising campaign.
¶ This Agency has a Staff of competent writers and artists capable of dealing with this class of work.
Specialized Editorial Agency,
(EDITOR:— A.E.OWEN JONES)
4.VERNON PLACE,SOUTHAMPTON ROW,
LONDON.W.C.1.

H. J. Billinge & Co. Ltd.

Greta Pencil Works, KESWICK, Cumberland.

Carded Pencils and Penholders a Speciality.

Manufacturers of LEAD PENCILS, PENHOLDERS and . . . BALL PROGRAMME PENCILS.

Samples free on application.

GOLD BLOCKER

CLOTH CARD, CUTTER CRUSH, and EMBOSSING

Keenest Prices—Quick Service—Best Work

'Phone: North 3450. **JAMES E. HILL, 148, Tufnell Park Road, N 7**

Silver Linen Type Writing Paper

THOMAS TAIT & SONS, LTD INVERURIE, SCOTLAND.

Wholesale Trade only supplied.

OUR LINE still INCREASING
Watch it in your own interest.
PAMVER Mach. Mfg. Co.
98, Ch. Ninove, BRUSSELS.
Only Belgian-made machinery

LAKCSET

3/- per lb.

The recognised ink medium for Litho, Offset and Letterpress.

BEWARE of imitations.

Manufactured and sold exclusively by:

B. WINSTONE & SONS, LIMITED

100-101, SHOE LANE, E.C.4.

THE

Glasgow Numerical Ticket and Check Book Printing Co. Ltd.

WE TAKE IN HAND ALL CLASSES OF NUMBERED WORK

For

FLAT-BED LITHO INKS

try

Mander Brothers, Ltd

WOLVERHAMPTON

C.W. FAULKNER & Co. Ltd.
"Great Thoughts" Series
CHRISTMAS CARDS · CALENDARS
PICTURES · POST CARDS

Gold Blockers, Embossers
Showcard Makers . .
Showcard Mounters .
Calendar Makers . ,
Seal Makers . . . . .
Die Stampers . . . .
Cash & Clare,
75, GT. EASTERN ST., E.C. 2.
Phone: Clerkenwell 9534, 9535 (2 lines).

RUBBER STAMPS
If interested send for our New Catalogue, with current retail prices - - - POST FREE
PNEUMATIC Rubber Stamp Co.
(Buck's Patent)
LIMITED,
18d, Queenhithe,
Upper Thames St.,
LONDON, E.C. 4.

LOVETT & CO.,
Showcard Originators
Specialists in Deep Embossing
53-56, Great Sutton Street, Goswell Road, LONDON - E.C.1.
'Phone—Central 10504

DIES FOR ALL PURPOSES
'PHONE CLERK^NWELL 5882
MINTON & CASEY
CRAMS TONED LONDON
ARTISTS. ENGRAVERS DIE-SINKERS.
FOR
BOOKBINDERS · XMAS CARD M^FRS · STATIONERS · GOLD-BLOCKERS
1, Clerkenwell Rd. · · · London. E.C.1.

DIE SINKING
Relief Stamping
COPPER-PLATE, ENGRAVING & PRINTING.
BRASS PLATES, BRASS SEALS, LEVER PRESSES Etc
'Phone— Holborn 2477
EST. OVER 20 YEARS
HUBERT FELTHAM,
2, Holborn Place
HIGH HOLBORN
LONDON, W.C.1.

HENRY BOYCE & Co.
2, SANDLAND STREET - LONDON, W.C.1
MACHINERY
For PRINTERS, BOOKBINDERS, GOLD BLOCKERS, BOXMAKERS.
REPAIRS
To all makes of WIRE STITCHERS
'Phone—Central 7470

Bookbinding & Finishing
OF EVERY DESCRIPTION
H. F. FAYERS & SON,
BISHOPS COURT, OLD BAILEY, E.C.4
'PHONE: CENTRAL, 3990.

LOWE & CARR
Manufacturers of Pin Tickets
Eleven Sizes Stocked.
Speedy delivery of Tickets with Customer's own wording.
Support British Productions!
Belvoir St., LEICESTER.
Phone: 3732 Central

C. S. YEATES,
Practical & Technical Expert Electrotyper, Stereotyper and Engraver in all Processes
12 & 14, Hatton Wall, LONDON, E.C.
Tel.— Holborn 5393

ESTABLISHED 1874
Every Die Sinker in our employ served his apprenticeship with the firm
G. H. MADDIN & CO. Ltd
Engravers & Die Sinkers
Cameo Printing Dies & Embossing Blocks of every description for High Class & Distinctive Work
ORIGINAL DESIGNS & SKETCHES
Telegrams "METALLERGY LONDON" Telephone 1385 HOLBORN
10 & 11 MIDDLE ST. ALDERSGATE ST. LONDON. E.C.1

"THE GUILDHALL" Series of ANALYSIS BOOKS
OVER 150 RULINGS
MAKERS
TOLLIT & HARVEY Ltd.
40, GRESHAM ST., LONDON. E.C.2

PICTURE TOPS
TO CALENDAR MAKERS, Etc.
We have a big Line of Colour Prints, Size 10¾ × 6¾ inches suitable for Making-up Art and Advertising Calendars Blotters, Fancy Boxes, Etc.
Call or write to—
JOHN HARRAP & SON
THE PICTURE HOUSE, 3, Holborn Buildings, LONDON, E.C.1.

PETTYS of LEEDS
THE FAMOUS TRADE PRINTERS.
LITHO Offset (all sizes) and Direct Rotaries.
LETTERPRESS facilities include Qd. 2 colours
CLOSE CUT PRICES— STRICT CONFIDENCE.

THE NOTED HOUSE FOR
RUBBER BALLOONS, CORKS, TUBINGS,
FOUNTAIN PEN SACS, GLOVES,
FOUNTAIN PEN FILLER TEATS,
FINGER TIPS, ERASERS, ELASTIC BANDS,
ELASTIC STOCKINGS, KNEECAPS, ANKLETS ETC.,
THE ALTRINCHAM RUBBER COMPANY,
KINGSWAY, ALTRINCHAM.

PHOTO ETCHERS IN LINE TONE & THREE COLOUR PROCESS
ESTABLISHED
DIRECT PHOTO ENGRAVING Co Ltd
MANAGING DIRECTOR F. E. S. PERRY.
ARTISTS & DESIGNERS
38, Farringdon Street, E.C.

"ALPHA" for ART

Novelty – Humour

The "ALPHA" Publishing Co. Ltd.,
2 to 8, Scrutton Street, Finsbury, LONDON, E.C.2.

ARTISTIC POSTCARDS, BIRTHDAY CARDS, CHRISTMAS CARDS, CALENDARS, PICTURE BOOKS, PAINTING BOOKS.

The Century Engraving Co.

(Incorporating THOS. D. FOSTER)

THE Engravers, Die Sinkers, Plate Printers of the North.

1, MARSDEN STREET, MANCHESTER.

LAW PRINTING

FOR THE TRADE.

LETTERPRESS— *Lino Set.*
LITHO— *Script or Type.*

Smith Bros. & Co. (Printers), Limited, 30, LAWRENCE LANE, CHEAPSIDE, E.C.

IT IS SHEER WASTE OF MONEY :: to cut Overlays by hand. ::

THE MECHANICAL OVERLAY PROCESS

does it BETTER, CHEAPER & QUICKER.

BORNE & Co., Ltd., 35-37, Banner St. E.C.1

Blankets & Sundries

for PRINTERS.

W. G. MONNERY & CO., LTD.

15 & 16, THAVIES INN, HOLBORN CIRCUS, E.C.1.

Established 1800. *Phone: Holborn 1151.*

COLLOTYPE PRINTING TO THE TRADE

COLLOTYPE — The Facsimile Process, is suitable for all kinds of illustration, Post Cards, View Publications, Views of Estates for Auctioneers' Particulars of Sales. Reproductions of Old Manuscripts, Photographs and Drawings for Illustrating Scientific Societies' Publications. Fine Art and Book Publications.

Samples and Estimates from

Est. 1893. **The Zinco Collotype Co., McDonald Rd., Edinburgh.**

CORNELISSEN

The House *for* Lithographic Supplies.

22, GT. QUEEN STREET — W.C.

ESTABLISHED 1883. **"Claytons"** EDW. A. BERRY

TRADE BOOK-FINISHERS.

GOLD BLOCKERS. ACCOUNT BOOK LETTERERS.

36&37, Charterhouse Square, London, E.C.1.

VALUATIONS & ARBITRATIONS

Fire Insurance.
Probate.
Transfer.
Limited Companies.
Inventories, &c.

T. C. THOMPSON & SON, LTD.
Licensed Valuers to Printing & Allied Trades.
ESTABLISHED 50 YEARS.
'Grams: "Numerator." 'Phone: Cent 6807 (3 lines).

BUXTON STREET, LONDON ROAD, MANCHESTER.

Largest Stock in London of **RULED PAPERS**

BEST WHOLESALE HOUSE FOR: BILLHEADS, F.CAPS (FFINT, CASH ETC) LOOSE-LEAF SHEETS, ACCOUNT BOOKS MADE TO ORDER

CHARLES COHEN & SON,

Paper and Board Merchants,
Trade Rulers and Account Book Makers,
HOLNESS ROAD, STRATFORD, LONDON.
'Phone: Maryland 1639. Estb. 1900.

LABEL CUTTING

FOR THE TRADE.

BUTLER & PEARCE

Large or small orders receive prompt attention.

54, FANN STREET, ALDERSGATE STREET, LONDON.
Telephone No.: CLERKENWELL 2343.

For **Photo Engraving Service**

in its best and most complete sense consult

The MARSHALL ENGRAVING Co., Ltd.,
12/14, FARRINGDON AVENUE, E.C.

Remember **QUALITY** *not Price is the test of* **CHEAPNESS**

Telephone: Holborn 6740-1.

JOHN T. CLARKE & SON, LTD. RUBBER BRASS & STEEL STAMP MAKERS STENCIL CUTTERS AND ACCESSORIES CHARLES ST. (OXFORD ROAD) MANCHESTER

THE J.T.M. SERIES

"MARSHALL" "Improved Elliott" Thread Stitching, Stringing and Looping Machine. For Booklets or pamphlets, Exercise Books, Showcards, Calendars, etc. 2,400 per hour.

Envelope Printing Machine. 8 to 10,000 printed envelopes per hour.

Calendar Rimming Machine. Book Case Rounding.

JOHN T. MARSHALL,

(Proprietor: John T. Hircock)
36, Powell Street, Goswell Road, E.C.1.
Telephone: Clerkenwell 6471. Telegrams: Hirconeer, Barb, London.

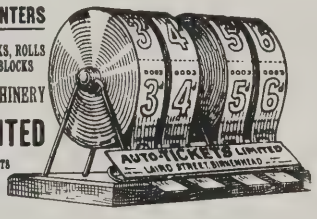
Geared Inkers fitted to existing machines, also Steel Cylinder Bearers. New and rebuilt Machines for the Printing and Allied Trades.

ASK FOR LISTS AND PRICES.

T. H. PULLAN & SONS,
Printers' Engineers,
31, FALFIELD ST., GLASGOW.

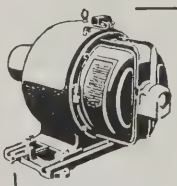
WHEN writing Advertisers kindly mention : : The Caxton Magazine : :

THEATRE, CINEMA, &c. TICKET PRINTERS
YOUR ENQUIRIES SOLICITED FOR **TICKETS** IN BOOKS, ROLLS AND BLOCKS
PRODUCED ON MODERN HIGH-SPEED MACHINERY
AUTO-TICKETS LIMITED
MANUFACTURERS OF TRAMWAY & RAILWAY TICKETS
BIRKENHEAD, ENGLAND



CHANCE & BLAND, Ltd.
GLOUCESTER,
possessing an up-to-date typesetting and letterpress plant, desire enquiries for pamphlet periodical and book work, etc., etc.

PHOTO PRINTING
TONED BROMIDE GLOSSY OR MATT
SHOWCARDS, POSTCARDS, &c.
WILDT & KRAY
116-120, GOLDEN LANE, LONDON, E.C.1



Don't Pass — Buy!
FROM
MOTORS
A.C. & D.C.
CITY ELECTRICAL CO. LONDON
London Stock.
1/15, Emerald St.
Theobald's Road,
Museum 5540, 5541, 5539. W.C.1

W. McKENZIE & Co.
The "ARTISTIC" Series
Christmas and other Greeting Cards, Calendars, Engagement Calendars, Bevelled Panels, Postcards. : : :
48 to 52, Banner St., LONDON, E.C.1.

TOM BROAD 76 & 78 CLERKENWELL ROAD LONDON E.C.1.
PLANS
LITHO
Thomas Broad INCORPORATING 17 Featherstone Buildings, London, W.C.1

CATALOGUE ILLUSTRATION
from Photographs or from the articles themselves
BLACK & WHITE or COLOUR
GARRATT & ATKINSON • EALING • LONDON·W·5

LITHO PRINTING
— TRADE ONLY —
LABELS, SHOWCARDS, ETC.
ESTABD OVER 40 YEARS. HARLEY BROS LTD 19, St. James Square, EDINBURGH. SEND FOR QUOTATIONS

Whitfield's Printing Boards
Provisional Patent No. 27677
There are printing boards *and* printing boards. The Whitfield Printing Board has a character of its own. Every board is made to last—made to give 100% satisfaction. Their use reduces "make-ready" to a minimum, and, at the same time materially helps to solve the many troubles associated with mounts.
Full particulars of prices, etc., will be readily supplied by
J. H. WHITFIELD, LIMITED,
46, Great Chart Street, East Road, LONDON, N.1.
'Phone: Clerkenwell, **7495.**

The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone ; MUSEUM 6663-4. Telegrams : SEGDIRB (WESTCENT) LONDON.

¶ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.
¶ ADVERTISING RATES upon application.
¶ Alterations in current Advertisements must reach this Office not later than the 16th of each month, failing which the Advertisement will appear in the same form as in the last issue.

PREPAID TARIFF FOR SMALL ADVERTISEMENTS

Small Advertisements, together with remittance, should reach the Publishing Office not later than the 21st of each month.

BUSINESSES FOR DISPOSAL AND WANTED ; PARTNERSHIPS ; PREMISES TO LET, ETC. ; SALES BY AUCTION OR TENDER ; SALE, EXCHANGE & MISCELLANEOUS COLUMN ; EMPLOYERS WANTING ASSISTANTS ; APPRENTICESHIP ; TRAVELLERS ; ETC. — 1d. per word. Minimum 3/-.

ASSISTANTS WANTING SITUATIONS — ½d. per word. Minimum 1/6

INDEX TO CONTENTS

	PAGE
Art and Publicity	644
Better Printing—Its Advantages to the Printer and to the Consumer	638
Craftsman's Corner	621
Encouragement of the Use of Photolithography	636
Exports of Printing Material	650
Industrial Efficiency	609
Jordan's Conference	614
Leicester School of Arts and Crafts, The	665
Monomark, The	613
Notes on the Printing of Halftones	652
Optical Illusion in Design	626
Phenomenal Progress of the London School of Printing	607
Posters	665
Progress of Printing in America	629
Quads	654
Reviews	630
Selling Print	648
Trade News	646
What Does Estimating Mean ?	666
Young Compositor's Guide to Language Composition, The	632

All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

INDEX TO ADVERTISEMENTS

A	PAGE
"Alpha" Publishing Co., Ltd., The	671
Ashley Trading Co., Ltd., The	xviii.
Auto-Tickets, Ltd.	672
B	
Badoureau and Jones, Ltd.	640
Baker, S. J.	668
Berry and Roberts	xxiii.
Billinge, H. J. and Co., Ltd.	669
Bingley, Thomas E.	559
Blackwell and Co.. Ltd.	xvii.
Blades, East and Blades, Ltd.	664
Booth, Henry (Hull) Ltd.	649
Borne and Co., Ltd.	671
Boyce, Henry and Co.	x., 670
Brehmer Aug. (Successor)	xxv.
Bristol Photo Engraving Co. Ltd., The	665
Broad, Tom	672
Brown, F. E., and Co., Ltd.	viii.
Burt, John and Wm. and Sons, Ltd.	xii.
Butler and Pearce	671
C	
Canadian - American Machinery Co., Ltd.	635
Canning, W. and Co., Ltd.	xvi.
Capper Pass and Son, Ltd.	xxviii.
Cash and Clare	670
Caslon. H. W. and Co., Ltd.	633
Century Engraving Co., The	671
Chance and Bland, Ltd.	670
City Electrical Co.	672
Clarke, John T. and Sons, Ltd.	671
Claytons	671
Cohen, Charles & Son	671
Cooper and Budd, Ltd.	664
Cornelissen, L. and Son	671
Crosland, William, Ltd.	Cover ii.
Cross Paper Feeder Co., Ltd., The	618
D	
Dane and Co.	634
Day's Shading Mediums	659
Debecey Mfg. Co , Ltd., The	672
Dickinson, John and Co., Ltd.	639
Direct Photo Engraving Co., Ltd.	670
Dyer, Ltd.	xxiii.
E	
Electromotors. Ltd.	647
Evans, Edwin W.	659
F	
Faulkner, C. W. and Co., Ltd.	670
Fayers, H. F. and Son	670
Feltham, Hubert	670
Ferguson, J. W. and Co.	viii.
Fisher, Clark and Co. Ltd.	vi.
Fordham and Co., Ltd.	668
Fosh and Cross	xii.
Fry's Metal Foundry	643
G	
Garratt and Atkinson	672
Gordon and Gotch, Ltd.	672
Glasgow Numerical Ticket & Check Book Printing Co., Ltd.. The	669
Greig, John and Sons	v.
Grover and Co., Ltd.	663
H	
Hallett and Son	xxi.
Hampson, Bettridge and Co., Ltd.	651
Harley Bros., Ltd.	672
Harrap, John & Son..	670
Harrild and Sons, Ltd.	628
Hill, James E.	669
Hodgson, Jas. and Sons	vii.
Horsell, Frank, and Co., Ltd.	xxix.
I	
Intertype, Ltd.	Cove iii.
Irish Printer, The	669
J	
Johnson, K. and Sons	649
Johnstone and Cumbers	xxxi.
Jones, Samuel and Co., Ltd.	645
Joyce and Co.	xxvii.
Jubbs Metals	vii.
K	
Kendell, T. and Sons	xxiii.
Kidd, John and Co.. Ltd.	vii, xxii.
Kitcat, G. &. J., Ltd.	xi.
Kodak Ltd.	xxxi.
L	
Langley and Sons, Ltd.	xx.
Lanston Monotype Corporation, Ltd.	xxi, 617
Lawrence, P., Printing Machinery Co., Ltd.	xxx.
Lethaby, W. & Co.	657
Light, William J. and Co., Ltd.	iv., 653
Linotype and Machinery, Ltd.	615
London and Provincial Repro. Co. Ltd.	xi.
Lorilleux and Bolton, Ltd.	xxvi.
Lovett and Co.	670
Lowe and Carr	670
M	
Maddin, G. H. and Co., Ltd.	670
Manchester Envelope Co., The	xxix.
Mann, George and Co., Ltd.	Cover i
Marshall Engraving Co., Ltd., The	671
Marshall, John T.	671
McKenzie, W. and Co.	672
McKenzie, H. W.	xiii.
Millington & Sons, Ltd.	xvii.
Minton and Casey	670
Miscellaneous Advertisement	665
Mitchell, J. and W., Ltd.	668
Morrison, J. L. Co., Ltd., The	xviii.
Monnery, W. G. and Co., Ltd.	671
Morgan, Chas. and Co., Ltd.	xxvii.
N	
National Paper and Pulp Co. (1920) Ltd.	647
Nickeloid Electrotype Co., Ltd., The	ix.
Nickerson Bros.	646
Normand Electrical Co., Ltd.	xxv.
P	
Pamver Mach. Mfg. Co.	669
Parsons, Fletcher and Co., Ltd.	ii.
Pettys of Leeds	670
Phillips Brothers and Ellis.	672
Pickup and Knowles, Ltd.	xxiv.
Pneumatic Rubber Stamp Co.	670
Pronk, Davis and Rusby, Ltd.	xxxi.
Pullan, T. H. and Sons	672
R	
Ritchie, M. C., Ltd.	655
Ruddock, Robert H.	xxviii.
S	
Shaw, John and Sons	xiv.
Shortt, C. W. and Co., Ltd.	xiv., xxxiv.
Shuck, MacLean & Co., Ltd.	xi., xx.
Slater and Palmer	x.
Smith Bros. and Co.	671
Smith and Young	xxxii.
Smith, Siviter V. and Co., Ltd.	655
Smyth-Horne, Ltd.	iii
Soldans, Ltd.	637
Spicers Ltd.	xvi.
Standard Engineering Co., Ltd.	xiii.
Stanleigh, E. W. H.	xxxi.
Stephenson, Blake and Co. Ltd.	Cover iv.
Swain, John and Son, Ltd.	xiii.
T	
Tait, Thomas and Sons, Ltd.	669
Taylor Bros.	661
Taylor and Watkinson	664
Thompson, T. C. and Son	671
Thorburn, Bain and Co , Ltd	661
Thornton, Robert	xx.
Timson, Bullock and Barber, Ltd.	664
Tollit and Harvey	670
Toppings, Ltd.	viii.
Tuck, Raphael, and Sons, Ltd.	xiii.
Typary and Typon Co., Ltd.	631
U	
Usher and Co.	xv.
V	
Van Houten, F. R.	xxi.
Victory-Kidder Printing Machine Co. Ltd.	667
W	
Walker Bros.	i.
Wildt and Kray	672
Williamson, Alfred	xii.
Williams, Lea and Co., Ltd.	xvi.
Windebank and Co., Ltd.	viii.
Winstone, B., and Sons, Ltd.	xix., 669
Y	
Yeates, C. S.	670
Z	
Zinco Collotype Co., The	671

POSTER work

The Goudy Family, originated and produced by The American Type Founders Company, having now become so popular among British printers, prompted us to cut Goudy Bold in Wood for Poster Work.

Goudy Bold

is cut from 8-line upwards, the wood used being Rock Maple. The 18-line and the smaller sizes are cut on end grain.

SEND FOR SPECIMEN SHEET AND PARTICULARS.

C. W. SHORTT & Co LIMITED

8 Fulwood Place, High Holborn,
LONDON, W.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

Phenomenal Progress of the London School of Printing

Addresses by Mr. JAMES MACLEHOSE, M.A., LL.D., and Mr. W. HOWARD HAZELL.

ONE of the most interesting gatherings connected with the printing trade of London is the annual meeting advancing technical education in the printing industry, held about this time every year, in connection with the Stationers' Company and the Printing Industry Technical Board. The meeting for this year was held at Stationers' Hall on Thursday, September 17. The hall was practically crowded with students who had achieved distinction in one or other of the technical examinations. As the number of students continues to increase at a phenomenal rate, even this spacious hall will in a year or two prove too small to accommodate even those who have this direct interest in the proceedings.

The Master of the Worshipful Company of Stationers (Mr. F. Harris Miles) took the chair, and accorded a very hearty welcome to those present, identifying himself enthusiastically with the work of the Printing School, and then vacating the chair in favour of Mr. W. Howard Hazell, President of the Federation of Master Printers of Great Britain and Ireland, and Chairman of the Council of the School. Others present included Mr. Edward Unwin, Past Master of the Worshipful Company of Stationers; the Rev. A. Taylor, M.A., of St. Bride's Church; Mr. T. E. Naylor, J.P., M.P.; Mr. J. A. Heler; Dr. F. H. Spencer, Chief London County Council Inspector; Capt. G. C. Rivington, Publishers' Association; Mr. Gerald Duckworth, Publishers' Association; Mr. Maurice Clowes, President of the London Master Printers' Association; Mr. Basil Cahusac, Solicitors' Law Stationery Society; Mr. A. M. Shand, of the London County Council; Mr. E. H. Berryman; Captain Fraser, The Amalgamated Press; Mr. T. W. McAra, J.P., the Newspaper Proprietors' Association; Mr. H. Wilson Howes, the Printing Machine Managers' Trade Society; and Mr. J. R. Riddell, Principal of the London School of Printing.

Mr. Howard Hazell said: This evening is always an important occasion in the history of the London School of Printing. It is the end of the year of work, and your presence here to-night proves that you have been successful. Work will start again next week, and you will be looking forward to a still more successful year. The number of students was so great last year that the London School of Printing built an additional floor in which we shall be able to make arrangements for more space for instruction in composing and the various photographic work done at the School. The trade has been helping the School in many ways, and we have to thank the Linotype & Machinery Co. for the gift of three new Linotype machines. The Daily News have offered a complete rotary newspaper machine, which will be shortly installed, and in addition there have been gifts of foundry equipment, case-making machinery, and other kinds of machinery. In addition to these actual gifts of plant by employers, we have received a considerable amount of grants from people who have given money in order that further plant may be purchased, and we may give still better instruction. The School now is the largest printing school in the world, with the largest number of students. Last year we had over 2,300 individual students attending one or more series of classes, and this year, up to this evening, 1,600 students have enrolled, or 400 more than this time last year. So it is perfectly clear that we shall have a bigger number of students than last year. But quantity does not necessarily mean quality, and I shall give you a few figures to show you what work the students have done and the success which has followed on their efforts. Over 700 students have obtained prizes and certificates in the examinations for which they have stood. Students have obtained all the ten medals and special prizes awarded by the Stationers' Company and Printing Industry Technical Board. (Applause.) In addition they have obtained three of the City and Guilds prizes and medals. (Applause.) They have also obtained first place in the United Kingdom in their respective grades, and two students received most of the prizes offered by the Royal Society of Arts in a competition for book work. (Applause.) That seems to me a record of which you may well be proud. The London School of Printing year after year has progressed, and each year has broken its previous best record, and this year it is evident we shall break previous records of students. I only hope that each one of you will be able to break your own previous best record. May each one of you in the coming year learn more about your industry, gain more knowledge than you have in any previous year, and one year hence will many of you come back to this Hall to receive prizes and certificates. May you feel that the year 1925-6 has been the best you have ever had in the printing industry, and you yourselves have broken your own records.

Mr. James Maclehose then rose to distribute the prizes, and said: It has fallen to me on numerous occasions to speak in this ancient hall, but I may frankly say never to such an inspiriting audience. I take it you are all members of the great London School of Printing, and that most of you look forward to making printing your life work. Many of you, I doubt not, have high hopes of adding to the fame and dignity of our craft. It is a delight to me, running in the last lap, to welcome you

younger men to the arena, and to encourage you in the race. I know that some of my predecessors in addressing these few words have referred to the great Company in whose stately hall we are met, but I would remind you that all round about this district is holy ground to the printer. It was exactly four and a quarter centuries ago—in 1500—that Wynken de Worde, leaving distant Westminster, came and opened his premises in Fleet Street just opposite the foot of Shoe Lane, and where the present Press Association buildings stand, and nearer, all round St. Paul's Churchyard, there were houses and booths and stalls where the early books and manuscripts were sold. There is no doubt that the work of some of the early printers was of surpassing merit, and we have even been told that it is marvellous that it should have risen to such excellence almost in the days of its birth. But I think the people who take that line of argument are apt to forget one consideration, and that is when printing was first invented the art of writing manuscripts had attained a very high level of perfection. I do not know whether any of you know that there is constantly on exhibition in the King's Library in the British Museum—and any of you can go in free—a series of early printed books and manuscripts, and that there is a quite charming descriptive guide which is as scholarly as it is well produced, to be had for the small sum of sixpence. I would cordially recommend those of you who do not know of it to pay the British Museum a visit and make up your mind what you think of these early specimens. They are very good models to think of when you are at your own work. People differ as to which of the early types they prefer. I have often been in that gallery, and I do not think I have fallen from my old allegiance in liking best of all the beautiful delicate Italian types. These early printers were not trying to make printed books at all. They were trying to copy manuscripts. They were trying as far as possible to make their work like the manuscripts, because the manuscripts could not be produced fast enough, and it is curious as you look into the history of these things to notice quite small points which tend to show the trouble they took to secure this result. Caxton, for instance, had about a hundred letters or combinations of letters in his alphabet more than he need have had. But they took endless trouble to make the printed book like the manuscript, and went to the trouble of cutting combinations of letters such as sch or sca, cut with great care and pains to imitate the spacing of the manuscript. Instead of putting the signature mark below the last line of the page, as at present, some of the earliest printers copied the manuscript and put it at the bottom of the paper, so that it should be cut off by the binder, or else at the back. They never had a title page in the manuscripts, but began on page three, and printers did the same. They did not have the big initial letters printed; they left that to the illuminators, as the manuscript writers had done, and they did not take the pains, as taken now, about spacings, because there again they followed the manuscript writers, beginning always evenly on the left hand, and allowing the right hand to end as it would. They were very much like the typewritten letter to-day. None of these points are important in themselves, but if you look at a lot of these things together you see that they were aiming at copying manuscripts, and in their early work, which was extremely beautiful, they were following extremely beautiful models. Now we cannot say that the average level of work produced to-day is equal to the work which has survived from the early printers. It is an interesting point, which I have not time to go into, that there may have been a good deal of material printed not of the same quality, and which has not been preserved with the same care as the finer examples. But in any case we cannot dispute the fact that the early work was extraordinarily fine, and what we have to do is to try and get back as best we can to that high level. You are fortunate in having had a chance of attending the London School and gaining experience there and the best way of doing things under your Principal and his excellent staff. I know I come from far away in Scotland, and I know it is dangerous to tell an audience in sight of St. Paul's that there is anything decent outside London, but these schools are growing up all over the country. The Heriot-Watt College in Edinburgh, considering the population and the number of printers, I think, must be considered in advance of your school. There are schools also in Nottingham and Derby and many other centres. The schools in this country, so far as I know, are carried on with the principal aid of the local authority, and also with the support both of the employers and employes, through their trade unions, and I hope none of us will ever forget what the industry owes to this combined effort and the work of these schools throughout the country. I should like to suggest that in your work you should think how you can best make your piece of work beautiful. I know perfectly well what the conditions are. We cannot expect to have an evening newspaper like an edition de luxe. But if you have it in your mind that the work can be made beautiful it is extraordinary the difference it makes, instead of if you only think how it can be turned out in the cheapest way. We have in these days to consider cheapness, to consider hurry and many other conditions, and there are people who are inclined to tell us that we are so hampered that all ideas of doing excellent work must be put into the background. But if you try that game you will not find it a success, and it is often true that work can be made beautiful without taking more money or a moment of time than work done by untrained persons or girls. Aim high, and remember you belong to a great brotherhood. We in our history have felt that pride keenly for many years, and the fact that the employers and the trades unions co-operate as they do in the support of your School should remind you, whether you are going to be employers or have a place as employes, that you belong to a great craft with great traditions, and I can promise you if you aim high you will find it a happy life.

Dr. Maclehose then distributed prizes and certificates to some seven hundred successful candidates.

Mr. T. E. Naylor, M.P., then expressed the thanks of the assembly to Mr. Maclehose, Mr. Hazell, and the Warden of the Stationers' Company. This was seconded by Mr. Shand, L.C.C., and carried with a vociferous parliamentary shout of "Aye."

Mr. George A. Isaacs, who has been General Secretary of the National Society of Operative Printers and Assistants for over sixteen years, is to receive from the society a national testimonial bearing witness of the great services he has so long rendered to the members.

Industrial Efficiency: with Special Reference to the Composing Room

By ERNEST PHEBY

EVERYONE has heard of Industrial Efficiency, or, as one aspect of it is called in America, Scientific Management, and wondered what, exactly, was intended to be conveyed by it. The purpose of this article is to give you a brief insight into a section of this subject as it affects the composing department of the printing industry. It is my firm belief that we shall be forced, sooner or later, to go deeply into the question as a matter of self-preservation, and it will be to our individual advantage to get acquainted with it. There is a feeling, perhaps, antagonistic to "Industrial Efficiency," because we always sense that the unknown, or that which we imperfectly understand, is potentially a source of danger to our livelihood, to our comfort, or to our long-continued habits. On closer acquaintance, however, we shall find that the re-casting and overhauling of methods of working necessary if an improved system is to be successful, while it may temporarily upset the ordered arrangement of our lives, will in the long run enable us to get through a much greater quantity of high-quality work at an enormously decreased expenditure of energy, than we do now. "But," you may say, "I am satisfied with my present job and outlook—it suits me, and brings me in the wherewithal to live, and, so far as my living is concerned, why should I worry further? Again, why should I try to improve my methods of working when, in all probability, my employer will reap the whole of the financial benefit?" This aspect of the problem is not an easy one, because although, in theory, any improvement in working and any reduction in costs made possible by foresight and study on the part of the employe should at least be shared by him in the shape of a continued financial recognition, it usually happens in practice that the improvement in technique passes unnoticed by the executive. This attitude is not necessarily due to any wish to avoid a recognition of benefit given or to reap an advantage which has resulted by the efforts of someone else, but rather to the fact that machinery is not always in existence for bringing the *real* facts to the sustained notice of the printer; or, if it is in existence, its operation is hindered by the officials through whose hands it passes. After all, employers are human beings who are in industry in order to make some sort of a living. They are, especially those in the front rank, only too willing to give just recompense and recognition for work done for them. Besides, putting the matter on its lowest basis, *it pays to do so.*

OUR CONSERVATIVE WAYS.

Unfortunately, the study of Industrial Efficiency has hardly been touched on in England. This may be due to the fact that we are, industrially, an "old country." This fact makes the altering of methods which have served their purpose sufficiently well in the past a very difficult matter. Combined with this is the fact that the introduction of up-to-date methods will necessarily be spread over a considerable period—often years—and any tangible results will only appear after the methods are in full use, making employers shy of putting up the money necessary for a thorough overhaul. The thought may also be present that the results may not be so positive as the enthusiastic descriptions of its advocates suggest.

But against this doubt as to ultimate results can be placed the actual accomplishments of those who have had the courage to instal these methods. True, these are not numerous when they are compared with the enormous number of businesses in existence, but it cannot be said that, where these methods have been adopted *and faithfully worked to,* there has been failure to enormously improve the status of the firm and the conditions of its workers. But do not run away with the idea that there is a certain set of rules which must be put in and the business be turned thereby from an "average" to a highly successful one. Each plant presents its own problem, and not until its peculiar necessities have been studied in all their aspects can any definite methods be recommended. True, there are general principles which must be followed, but these merely act as guide-posts to the understanding man, pointing the way he should go.

THE SUCCESS OF SCIENTIFIC MANAGEMENT.

The methods have been more eagerly taken up in America than here, but the domestic problems and the general atmosphere of industry are different. There, industry has not settled down to anything like the extent it has here. Consequently, although it is not an easy job to interfere with methods which are growing up, the way of looking at industry in America differs from ours. Here we are conservative, but the American will often go to great lengths if he can ultimately produce an article cheaper and consequently get an increased turnover and profit. Increased turnover without profit, however, he does not want. Further, the domestic market in America is much wider, and a greater number of articles can be sold. There is a greater demand for everything, giving the manufacturer a larger scope. America, therefore, inevitably became the birthplace of Industrial Efficiency. The pioneers of the study got firmly rooted into their minds the fundamental knowledge that the purpose of industry is to satisfy the wants of mankind. Food, clothing, recreation, and all necessaries are the production of industry only because they satisfy some human want or desire. But this is not sufficient. Humanity is always reaching up to a wider distribution of the things of the world. These men knew that it is only by producing goods and services with the greatest possible facility and at the least possible cost that Society as a whole could reach a point where every one of its members can have sufficient, not only of necessities, but of luxuries as well.

CUTTING OUT WASTE.

How is this to be accomplished? It can only be done by the cutting out of all forms of waste—the waste of method, the waste of energy, the waste of material, the waste caused by ill-health; shortly, the routing of the raw material from its original

state to the consumption stage without a single check on the way.

This, boiled down, is the object of Industrial Efficiency. After all, waste profits no one, not even the one who seems at the moment to be benefitting by it. There is so much work to be done before every human being is supplied with all that can reasonably be looked for, that the continuation of any form of waste is an injury to Society as a whole. The subject touches all branches of human activity, and requires different treatment according to the industry which is being dealt with. But we are not dealing with it generally here; suffice it to say that principles which will benefit one industry will usually be found helpful to others.

The following indicates, in a very brief and rough way, how the adoption of these methods will benefit the composing department of the printing industry and the individuals who are engaged in it.

Tackling the problem, first of all, from the point of view of the organisation, what will have to be studied? The business will probably be organised in departments, with an overseer in charge of each. There will be a general office for the taking of orders and the transaction of financial and costing business, behind which will be the executive—the proprietors and the managers. These are all necessary so that the orders received from the customers shall be converted to a standard form, in order that the costs of doing the work shall be gathered and the money collected for paying wages and all of the other expenses.

THE COMPOSING ROOM.

But what of the problem as it affects the Composing Department?

The factor which will most affect all men working at case is that of separating "brain" from "brawn." By this is meant that under any system of scientific management or industrial efficiency in the composing department it is necessary that each man shall have his own particular job and shall perform it in a standard manner. This entails the splitting up of the function of composition into its constituent parts. Let us glance for a moment at these parts.

What is it intended that the composing department shall do? Is it not to so gather together the types or type-faces in such a manner that they shall

(1) be capable of being printed from by specially adapted machinery, and

(2) be placed in such a relation to each other that a print taken from them shall serve a certain (definite) purpose for the customer who orders the work?

How is this gathering of types done—how is the final definite result achieved? It is done by the compositor more or less intelligently appreciating what the customer requires as shown by his copy, or else, where the comp. does not go deeply into the customer's wishes, by following general rules of display. When he has grasped the *reason* for the copy, he proceeds to measure up the width of the line and set his stick. He then has to decide what types he shall use for the different lines, and this is often the hardest part of his work. The next movement is to go to the case and set each individual letter, filling up the line with spaces. When the whole of the lines are up he has to find the spacing material and white out as the job demands. Following this comes the finding of a chase and the furniture necessary to tightly secure the separate pieces in order that the job shall form a single unit. A proof is pulled and sent to the reader, who may or may not agree with what has been done and mark alterations.

LACK OF COHESION.

These, very briefly, are the operations which are necessary for the assembling of a type forme so that it may be in a fit state for printing from. It will, of course, be recognised that this routine is not the same for every job, but a simple case has purposely been taken; any others which come within your experience can be built up in the same manner, taking the differing factors into account. They are stated at some length because it must be understood that the routine, from the time the copy is received to the time the forme is sent down for printing, is merely a succession of operations carried out in a particular order. We are so in the habit of looking at the function of the composing department as a single unit or process (because, perhaps, the same man usually does the lot), that the fact that the unit is but the sum total of a number of minor units is usually overlooked. Now that attention has been drawn to this detail, notice must be taken of a fact which is much more important. It is that, with all this variety of operation, each man is allowed to work as he, personally, thinks fit. There is no one to show him the best way to do the work—no one is specially set apart to explain to him how—there is no one to demonstrate to him that the waste efforts and movements that he makes tend to keep up the cost of his product and to tire him unnecessarily by using up his energy at a quicker rate than he ought. The first of these evils—waste effort—limits the quantity of work possible in total by keeping up its cost, the customer not being able to afford to order a large quantity because his means are limited. The other evil—the too large number of movements—makes the man's working life harder and more exhausting and shorter than it might be.

STANDARDISING METHODS OF WORK.

But the very fact that the same operations are necessary for a very large proportion of jobs demands that they shall be performed over and over again. This repetition allows of a detailed study of the operations so that their elements may be standardised, within limits, and a right and a wrong way found of doing them. So it comes about that it is a sound commercial proposition to teach one of the staff to perform each operation in a standard manner.

How is this standard method to be delivered in the composing department? A job will be traced through and the methods briefly touched on which are much in advance of those usually employed to-day. But do not think for a moment that you can shut up a shop overnight with one method in force and open it the next morning to work one entirely different. The change-over of method takes time, and can only be successful when it is done by someone who has the entire oversight and executive authority over the plant. The one initiating must be enthusiastic and not be afraid of temporary set-backs. He must take the trouble to see that each detail is carefully thought out before a single alteration is made, and allow for all likely difficulties. The alterations require such close concentration that any opposition on the part of managers and employes is discounted beforehand. Changes must be made gradually, the better methods being put into force one at a time until the whole plan is

finally in working order. Patience, and more patience, is needed to get the right spirit, but by perseverance the co-operation of the whole staff can be secured, especially when they know that it is to their individual benefit.

Now to our especial problem—the application of these methods to the composing department.

ROUTINE OF COMPOSING ROOM.

The organisation will consist of a lay-out room, a composing section, the making-up random, the imposers, and the revisers. The copy, when it is received, may consist of a single sheet of paper, or it may consist of a number of sheets. For the sake of simplicity, the case of a single-sheet job is taken, although the routine will, in a greater or less degree, serve for all sizes of jobs. The work ticket will show what work is to be done. If the job has been previously printed and a reprint is ordered, the lay-out department will merely mark up the types and the white, and all the man assembling will need to do will be to "follow copy," the operation to be done being merely that of "building bricks." Should the lay-out man desire any alterations to be made in the reprint, he will mark them up on the "instruction sheet" sent forward with the job.

LAY-OUTS.

But where the job is in MS. a more elaborate routine is necessary. No job must be issued to the assembling department until it has been dealt with in the lay-out room. In this room will be collected the smartest comps. on the staff. Practical men, they will know the limitations and the possibilities of type faces and white space. Each job, as it is received, will be marked up with the types and the "white" to be used. These men will work to standards and will have a certain measure of authority to ensure that their lay-outs are followed as they would wish them to be, otherwise the reader may alter the lay-out and destroy the scheme of the whole. Squared paper of definite standard ruling (12-pt. or 6-pt. squares) will be used and will show how the job will appear when it is in type. The letters will be roughly drawn in to correct size, and the whole job efficiently planned before a line is set. If thought necessary, these drafts can be submitted to the sales department for approval before assembling the type. This will save a certain amount of time and unnecessary labour in the assembly room. The lay-out will form the instruction sheet for use in the assembly room. The details given on this sheet must be rigidly followed. No deviation can be allowed. The lay-out department will take the whole of the responsibility for the appearance of the job when it is set. If the assembler has any suggestions to make, they must be stated on the back of the instruction sheet, but the instructions given must be faithfully carried out.

THE MECHANICAL PART OF A JOB.

When the lay-out is approved, either by the sales department or by the head lay-out man, it is sent, together with the copy, to the assembly department. The term "Case Department" will not be accurate. Here the job will be assembled by means of the Ludlow, Lino, Mono, or lifted from the case. The organisation in this room will be such that the term given to the operation—"brick-building"—will be quite apt. The men who work there will operate to standard instructions—they will not have to do any original thinking at all—this will be done for them in the lay-out room. Just as you now have employes set apart for a single set of closely-connected operations (Lino, etc.), so you will have men set apart in the assembly room for the operation of each individual element. There will be, as now, men on the Lino, on the Mono, and on the Ludlow, and they will do nothing else but operate those machines. Also, those setting movable type will do nothing but lift from cases. The men on make-up will be at the random all day; those imposing will do it continuously—each will be a specialist in his own line. But, although each will do one thing excellently, he will have a practical knowledge of the other parts which go to make up the whole of the operations of the department. Each man will be able to undertake some other function if the one whose duty it is happens to be away. No man is indispensable, and each must have an understudy, or the work will come to a stop because one of the units is missing from the routine.

The instruction sheet, when received from the lay-out, will pass through the hands of the stock-keeper—as mentioned later—to eventually be handed to the particular operator (Lino, etc.) who will actually assemble the lines. The sheet will then go, together with the lines set, to the maker-up, who will space them out as directed by the sheet. For small work, pieces of metal placed all round will do away with the necessity for tying up with page-cord. If the assembled lines are left on the galley when the job has been completely made up, the whole can be slipped on to the stone as one unit, the imposer filling in the necessary furniture and locking up with straight steel quoins. It may be found more practical to make up small work in a chase on the galley, combining the operations of making-up and imposing. But all work cannot be handled in this way. When it is locked up a pull of the forme will be taken by the proof-puller on a "Lightning" press, and this will be sent, together with the instruction sheet, to the lay-out department for O.K'ing. The lay-out department will thus perform some of the functions of the reader. The benefit of this will be that one brain will handle the executive part of the work throughout, allowing of a continuity of thought not otherwise possible.

CONTROLLING MATERIAL.

A further employe in this department—and a very important one, too—is the man who controls the supply of material. He has barely been mentioned before in this connection because he needs a notice all to himself. The stock-keeper—get away from the idea of a store-keeper—will merely be one of the units who operate in the assembling room. Important, but still but one unit. His duty will be to see that all material needed is at hand for the assemblers. He will have assistants—lower-paid workers—because the volume of work will be too much for one man. These assistants must so operate that everything necessary is at the fingers' ends of those who are making-up and imposing.

The lay-out will pass through the hands of the stock-keeper before going to the foreman. Although this will be but routine in a large number of cases, it will be found useful where the material called for by the lay-out is out of the ordinary or is that on which there is a possibility of a shortage. He will be responsible that no job passes him that has not been adequately provided for in his materials racks. Clearing will, of course, be under his con-

trol, and the question of tying up plant in standing formes will depend to a great extent upon his discretion. But with the improved methods in operation it will often be found cheaper to clear the material and re-set the job should it come in for reprint. This avoids keeping the type standing, a process which entails taking it out of use and necessitates a cost for rent and supervision. A further advantage of clearing and re-setting is that the capital outlay will be much smaller—the same material doing duty many times where otherwise it would be standing idle, often without " rent."

THE PROCESS OF A JOB.

The routine will thus be as follows: The work ticket goes to the lay-out department, where it is standardised on an instruction sheet. This sheet is passed to the assembly room, where the type is assembled, spaced out and imposed. The proof is passed by the lay-out man and goes to the reviser, who corrects and sends the forme to the machine room. The whole object of this method is to cut out waste of time, the sameness of a small number of operations allotted to each individual allowing of their being performed in a standard manner in the minimum of time. These individual tasks will have been previously set up with the object of avoiding any unnecessary pauses between the various elements which go to make up the whole.

But the setting up of efficient methods is of no use unless you train efficient employes to work your methods. To do this you must split each of the operations you propose to give to each individual into their constituent elements. This, of course, would not follow the setting up of the improved methods, but would be settled at the same time and in conjunction with those methods. The first fact to study is the time it takes to fully perform each group of operations. The ascertainment of this period will bring forward another set of problems—can this time be cut down or is it at the irreducible minimum? It may be that you have observed a first-class man for your time and method study, and the time you have ascertained is the quickest that he can reasonably be expected to do the operations in. But is the way the operation is done the quickest way of getting to the end of the job? Keep in mind continuously the fact that what you are out to do so to get the job done and collect the money. Does your time study prove that all of the movements the workers make are *necessary* to this purpose? A little thought may show you a much quicker way.

ECONOMICS OF METHOD.

Take, for example, the work of the man making-up, or, shall we say, whiting out. What tools does he require in order to do his work? He will require a random, galleys, spacing-out materials and type lines. Are these in the most accessible positions for easy working, or does he have to walk about or make unnecessary movements? It should be possible for this man to stand practically in one place all day long and not have to move his feet to get anything he needs. The properly-justified type-lines will be placed by the " runner " in the case of machine-set lines, and by the men assembling the founders' type, on a galley at the end of the random, together with the instruction sheet. When he is ready for it the maker-up will lift the instruction sheet and slide the galley into position in front of him. Leads of all sizes and thicknesses will be accommodated on the upper part of the random, and in the pigeon-holes in the table on which the random rests will be metal furniture.

When the galley is in position, the maker-up will white out according to the instructions on the sheet, making the material depth to a specified standard. A piece of solid metal furniture at the foot and side will secure the whole until the imposer is ready for it. The galley will then be moved along to the other end of the random and the next job taken up.

Those are the operations—what is there to study in them? In order to allow of the easiest working, the kind of work each man will handle must be known. The time it takes him to do each element—to place the galley in position, to read his instructions, to place the required white between each line, to make the page a standard depth, and to finally pass the job to the end of the random—will be studied and checked.

WATCHING.

These times will be collected from a number of jobs and from specially trained workers, and averages found. By dissecting the times taken on each job under all conditions an average time for each element can be ascertained, and when an allowance for contingencies is added, the actual time that any operation should take in practice will be known. If the time taken by any operative is longer than the average, inquiry must be made and the retarding element removed, the worker not being penalised unless in fault.

The study of the times taken will show where the operations or the placing of the worker's materials may be improved so as to provide the smoothest working. The whole can then be formed into a plan whereby the work can be out in the quickest time, and the burden of the employe lightened.

The same study is necessary for all sections of the work. The route of the job must be dissected and each factor studied separately and in relation to the whole. Only by this means will it be possible to reduce the working strain on the employe and to give him a greater opportunity for freedom outside his work. It will also allow the employer to quote lower prices, resulting in an increase of the work handled. This is a necessity if all of the present employes are to be retained. It will result in cutting prices, but the new levels will allow of the same or a higher margin of profit—the saving of the *wastes* benefitting the balance sheet. The increase in the volume of work will not necessarily mean that work is taken from other printers. The decrease in the cost will allow of *new* work being put in hand which is not possible now owing to the higher price.

MORE BRAIN NEEDED.

Now what does this mean to you as individuals? Make no mistake about it—the man who is going to get high pay in the future is the man who uses his brain. Eventually there will be a series of grades of those performing the operations now done by the compositor. We have even now the Lino operator, the Mono operator, and the hand comp. The functions of the latter will split into a number of distinct groups—the lay-out man, the Ludlow man, the maker-up, the imposer, the stock-keeper, all with their separate sphere of work, and all earning a different rate of pay, the lower-paid ones being the " brick builders." Given to it but the bare outlines of but one branch of our activities, each branch, as it is studied as a unit and in relation to the function it is intended it shall fulfil, will show where present practice is wasteful and

where it can be improved. If each, individually, does not realise that such a force as Industrial Efficiency or Scientific Management is slowly but surely making itself felt through the incidence of competition, they will be lacking when the call comes to tackle these questions. It may not come to us personally as individuals, but it will come to those who come after us. Even if we do not have personal contact with it, it is our duty to prepare those who will follow us, so that they may be able to take up any duties which may be placed upon them. It is useless pushing it on one side as if it did not matter, for stress of competition from inside and outside of the industry will compel all progressive employers to re-organise their routine of working and to put in such methods that will cut out all waste and unnecessary movements, both of humans and materials.

Dr. Taylor, the man who first made use of the benefits of Industrial Efficiency, put the facts into small compass. He said: "The study of Industrial Efficiency resolves itself along five definite lines:—

Money,
Materials,
MEN,
Methods,
Machines,

and the most difficult of these is MEN."

The financial question can be settled with certainty; materials can be arranged for as needed; machines can be got down to a definite standard; methods can be laid down with decision; but men must be studied individually.

What has been written represents but one phase of the problem as affecting the composing department of the printing industry, and is not intended to be a detailed study. It will, however, suggest the ways in which the problem as a whole should be tackled.

The Monomark

TO tens of thousands of people this word as yet means nothing. But to tens of thousands of others it is coming to mean a great deal. The idea behind it is one which is going to stamp itself upon the life of the civilised world. Mr. William Morris has invented a scheme which in its simplicity and service will have the most far-reaching results.

Briefly it is this: Every commercial firm which adopts the system is given a short symbol consisting of not necessarily more than four characters. This symbol is called a Monomark—a word coined for universal use. The essence of the system is that every monomark will be without a duplicate throughout the world. The seller of an article, whether a manufacturer, merchant or retailer, imprints his monomark upon his article.

Assuming that the name of your firm is William Smith & Sons, and that you manufacture or sell an article branded "Sirex," you might register either "WSAS" as the initials of your firm, or "Sirex" as being the word by which your goods are known, or both. Letters could then be addressed to you thus: B.C.M./WSAS, London, W.C.1. They will be immediately forwarded to you, unopened, to whatever address in Great Britain you may register.

Arrangements have been made with the General Post Office whereby all letters received by them, from whatever part of the world, which are addressed by means of a Monomark, as illustrated, shall be immediately handed over to British Monomarks, Ltd. At Monomark House these letters are not opened, but enclosed in new envelopes, fully addressed to the owner of the Monomark, re-stamped, and immediately returned to the Post Office for prompt despatch.

The extraordinary result, therefore, is that any firm or person, practically throughout the world, wishing to make inquiries about a certain article, and not knowing who the maker or seller of the article is, need only write upon an envelope the Monomark appearing upon the article in question, add "London, W.C.1," and post it in the ordinary way. The word "London" is only added to assist the Post Office. The address of the owner of a Monomark may be anywhere in Great Britain.

It is intended that Monomark companies will also operate in America, Canada, the principal Dominions, and the more important European countries. American Monomarks will be prefixed ACM; Canadian, CCM; French, FCM; so that not only can Colonial and foreign buyers have ready access to British manufacturers and sellers, but also *vice versa*.

One of the first essentials in business is to render it easy for—

(1) The retailer to get into direct touch with the manufacturer or merchant;
(2) A person to know where he may obtain an article which bears no name and address.

For instance: Under the present system of trade marks, a trader in Canada sees an article which he desires to stock and sell. The article may be stamped "S. & Co.," followed by a trade mark, but he is subjected to much difficulty in ascertaining the source of supply.

If, instead of the trade mark, a Monomark were stamped npon the article, an invaluable link would be formed between the purchaser and the seller, and between seller and manufacturer. Buyers abroad can thus get in touch with the makers of British goods without difficulty.

Printed matter, paper, and stationery could all carry a monomark. It may be as small as a hallmark, or used in paper as a watermark, and can be used when a trade mark cannot.

A Manchester man visiting London buys a writing pad which he likes. Wanting to repeat his purchase, he finds the pad is branded "Esirite." He does not remember the address in London where he bought it. Had the pad been stamped "BCM/ESIRITE," he would address a postcard to "BCM/ESIRITE," inquiring as to where in Manchester he could purchase "Esirite" pads. The postcard would reach the manufacturer, who would either supply the information or forward the inquiry to a retailer in Manchester.

This is only one application of this unique system. It will be easy for our readers to see a dozen other advantages. The board of directors and the advisory council of the company which is working Monomarks consist of some of the leading business men of the country, and we shall watch this development with great interest.

Jordan's Conference

MONDAY, *September* 14.—Most of us who are attending the conference for master printers' sons and young master printers this week arrived at the little "halt" station of Seer Green—which is in Buckinghamshire, near Beaconsfield—at three o'clock this afternoon. (The more opulent members travelled by car or motor cycle.) We were conducted along a path, through a delightful wood, and across a field, where we saw a group of mellow red-brick buildings. This we found was Old Jordan's Hostel, where the conference is to be held. Our dining hall, with its oak rafters, is part of the old farmhouse, but the modern additions are entirely in keeping.

On an old-world lawn—bounded on one side by the Hostel itself, on another by the Refectory where our meetings will be held, and above which is a dormitory where twelve of our members will sleep, and on a third side by the famous Mayflower barn—we received a handshake from Mr. H. H. Potts, the inspirer of the conference and the president of the Home Counties Master Printers' Alliance, who have organised it.

Within a few minutes, half-a-dozen of the fellows had changed into flannels and were playing tennis, because they had realised that the programme arranged for us during the next four days does not make much provision for that kind of recreation. Others visited the Old Meeting House nearby and saw William Penn's grave.

At tea a telegram of good wishes was read from Mr. A. E. Goodwin, secretary of the Federation of Master Printers, and then we set out on a two-mile walk into Chalfont St. Giles to Milton's Cottage. This we learnt is the only house extant where Milton lived, and, although he occupied it for a period of only eight months during the Great Plague, here *Paradise Lost* was written and *Paradise Regained* was planned. Among many other things of interest, we saw a number of early editions of Milton's books, and marvelled at the excellence of the typography of 250 years ago.

After supper we made our way to the "fireside lounge"—a charming room with an old-fashioned deep brick fireplace and some high-backed seats. With a little manœuvring there was room enough and to spare. Although this conference has been arranged by the Home Counties Alliance, and is intended primarily for the embryo employers of that area, there are six visitors from other areas. After we had had a little music, Yorkshire and Scotland began to vie with one another in telling tales. We have not yet heard from the men from the Midlands, the South-West, London and East Anglia, but we are living in anticipation of a battle of the counties.

"Mr. President" Potts brought us up with a jerk when he began to talk about the conference proper, but we nevertheless enjoyed his remarks. We felt flattered when he reminded us that no conference such as ours has ever been held in the printing craft, and that so far as could be traced it was an innovation in all industry. Not only had many references been made to it in the trade press in this country, but one of the foremost French trade papers had recognised that we were making history. He asked us to address the members of the conference by their surnames only, and the occupants of the Dormitory were invited to appoint a F.O.C.!

Then we had a few words from Mr. J. A. Stembridge, vice-president of the Federation, who is staying with us until to-morrow. He made a kindly reference to Mr. G. A. Isaacs, General Secretary of the N.S.O.P. & A., who is coming on Thursday to lead half of us into conference with the other half, who will be led by Mr. A. E. Goodwin. He attempted to ease our minds by saying that there will be no record of the conference taken which might be used against us in years to come!

Our last thoughts to-day were of football. The Dormitory have thrown out a challenge to the rest, but when we shall have an opportunity to play is hard to say.

We shan't be writing home for more money every day. There is only one shop in the village, and, although most things con be obtained there, the supplies available are not entirely unlimited.

Tuesday, September 15.—We realised this morning that the conference is taxing the accommodation of the Hostel to the utmost, when about four of the thirty-five members of the conference were crowded out of the dining hall and had to take breakfast in an adjoining room. We were sorry to learn this morning that Gee, of Leicester, had been taken ill during the night and was remaining in bed.

While we were on the lawn after breakfast enjoying the crisp September morning air before business began, Mr. Oscar V. Viney, vice-president of the Alliance, arrived. Promptly at 9.15 the first session opened, Mr. Stembridge occupying the chair at the request of Mr. President.

Mr. Secretary Michael set the stage in a most informative address on "Employers and Employes." The organisation of our industry to-day is so complex that few fully understand it or know all its ramifications, and we felt it a great privilege to have Mr. Michael's clear exposition. A reference to Moses as a labour leader, to the trade guilds, "which were guilds of masters and not the fore-runners of the trade unions," and to the emergence of the trade unions as recognised legal bodies, led up to an explanation of the origin of the Alliances of the Federation of Master Printers, which were formed to make a more effective link between local associations and the national Federation when the national wage agreements were entered into in 1919. The organisation of the trade unions within the Printing and Kindred Trades Federation was also explained. The address was illustrated by some specially drawn charts depicting the individual master printer who at one time lived in "splendid isolation," the developments of recent years, and the inter-relationship of employers and employes to-day in the Joint Industrial Council.

A number of questions that were asked on details of organisation showed the need for having included the subject. Mr. Potts brought the discussion to a close by reminding us that the problems of the industry cannot be solved on one side of the table only, and emphasised the value of District Committees of the Joint Industrial Council.

Just before 10.30 we had a short break and passed out on to the lawn. When it was suggested

LINOTYPE SALES
are greater than ever

Because:

Nearly forty years of experience is behind every part of a Linotype—*that is why it is a fully efficient machine.*

It is a sound investment—*it stands up to its work year after year: it is dependable: it is built to last.*

Real service is with the machine from the time it is installed and onward—*our depots, our staff of experts, and our Works at Altrincham combine in maintaining that service.*

There are many more reasons: but the vote of the printing trade as represented by actual sales affords the best evidence of its superiority.

Linotype & Machinery Ltd., 9 Kingsway, London

BRISTOL MANCHESTER GLASGOW DUBLIN

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

that the session should be continued in the open air, the proposal found unanimous approval, and we brought our chairs on to the lawn and settled down to listen to an address from Mr. Oscar V. Viney on " Printing Works." He gave us a broad view of the management and organisation of a factory, touching upon the lay-out of the building, together with the provisions for heating, lighting and ventilation. He dealt with the demands that efficiency made in each department, and referred to the selection of staff, the maintenance of a suitable standard of health, and the moral obligation on a firm to make some provision for its employes in their old age.

The discussion that followed was technical and practical to a degree. The merits of general and individual lighting, the extent to which the use of white paint is an advantage, the different kinds of flooring material, methods of securing a smooth flow of work through the factory—all were well discussed by many of our fellows.

This afternoon we have journeyed by road through Denham and the Colne Valley to Croxley Green, and by the courtesy of Messrs. John Dickinson & Co., Ltd., have been conducted through their Croxley Mills. We were afterwards entertained at tea, and Mr. Potts thanked Mr. Skeins on our behalf for the privilege we had had of a most interesting and instructive visit.

We returned to Jordans through Rickmansworth and Chorley Wood. Mr. L. B. Mackay, vice-president of the Home Counties Alliance, who had met us at Croxley, journeyed back with us, and when we were once more gathered around the fireside after supper he reminded us of the days when master printers in the same town avoided one another, but our conference was helping master printers of the future to know one another already, and we should find it of inestimable advantage. We received a message of greeting from Mr. A. le Pine Strange, a vice-president of the Alliance, and one other event of the day that must be recorded was a football match between times, the Dormitory versus the "House." And, of course, a further batch of Wood's Yorkshire stories and Grieve's Scottish jokes enlivened the latter minutes of the day.

Wednesday, September 16.—The weather has not been quite so kind to-day, and to hold the morning session in the open air was out of the question. The President of the Federation, Mr. W. Howard Hazell, arrived by an early train, and what we all felt about his arrival was that he had come, not to make an official visit, but to join our conference. He did not *rise* to address us on the subject of " Costing and Success in Business," but kept his seat and gave us a delightful and informal talk, most thoroughly entering into the Jordan's atmosphere. The word " costing," he said, had scarcely yet found a place in English dictionaries, yet some clay tablets from Ur of the Chaldees to be seen in the British Museum showed that the principles of scientific cost-finding were practised 4,000 years ago in connection with a woollen factory. After a most lucid exposition of the Costing System, in which he showed that costing, by indicating where profit was being made, contributed to success in business, he concluded with some eminently practical suggestions for securing efficiency in the various departments of a printing office.

The discussion brought forth utterances from hitherto unknown experts on finance in our company, who did not hesitate to argue with the " High Priest of Costing " on such questions as interest on capital, and the book value of plant where loss on exchange had occurred.

During the discussion we noticed the arrival of Mr. A. Williamson, Secretary of the Federation Costing Committee—known at least by name to all of us—and with him an unknown quantity in the form of Mr. S. R. Smale, of Ashton-under-Lyne. The latter was soon talking to us on " Selling the Goods." He had been introduced as a successful salesman, and if the art of getting the " message " into the minds of " prospects " indicates good salesmanship, Mr. Smale was successful with us. " Create an atmosphere favourable to yourself " was one phrase we remembered, and what also made a deep impression on us was his enumeration of the principal " reactions " of a customer—love of gain, usefulness, wisdom, and pride of possession—not forgetting the customer who does not know what he does want. So deep did these phrases embed themselves in the brains of some of the company that they frequently used them in the " speeches " they made during the conference—and not always in the psychological sense Mr. Smale had indicated. One other remark which the speaker made we shall also take to heart. His experience of many businesses is that the man at the head sets the atmosphere that permeates right through the business and surrounds every member of the staff. Mr. Smale also told an interesting experience of his association with the printing trade. He knew a printer who, when he established himself in business, set a standard in the town for quality, service and *price* which evoked the emulation of all the other printers in the town and which has its influence to this day. Mr. Mackay expressed our thanks to Mr. Hazell and Mr. Smale.

After lunch char-a-bancs conveyed us through Amersham and Wendover to Aylesbury, where we were met by Mr. Oscar Viney and Mr. Ralph Hazell, and conducted in parties through the works of Messrs. Hazell, Watson & Viney, Ltd. We had the delightful experience—although almost conducive of despair in us—of seeing a printing factory (the more conventional "printing works " would not be strictly accurate) where efficiency and the best interests of the workers noticeably run side by side. Instinctively came to one the answer to the oft-asked question—Why are not the hour costs of a factory with huge capital expenditure and overhead expenses vastly greater than those of a small office? The big batteries of machines did not have long waits for jobs, and every man and woman was—quietly and without hustle—working. We were afterwards entertained at tea by Mr. and Mrs. Oscar Viney at Walton Cottage, and after a visit to the ink factory we set off on the return journey to Jordans. The weather having much improved, we greatly enjoyed the run through Princes Risborough and High Wycombe.

The addition of several visitors had quite exceeded the accommodation in the hostel itself, and supper was laid in the Refectory. Mrs. Williamson—who had arrived with her husband in the morning—brought up the number of ladies to three, Mrs Potts and Mrs. Michael having been present throughout. After supper Mrs. Potts asked us to drink the health of the Costing Secretary and his wife, and told us it was the anniversary of their wedding day. We did so heartily, and we cheered when Mrs Williamson, replying after her husband, said that nothing but

THE "MONOTYPE"

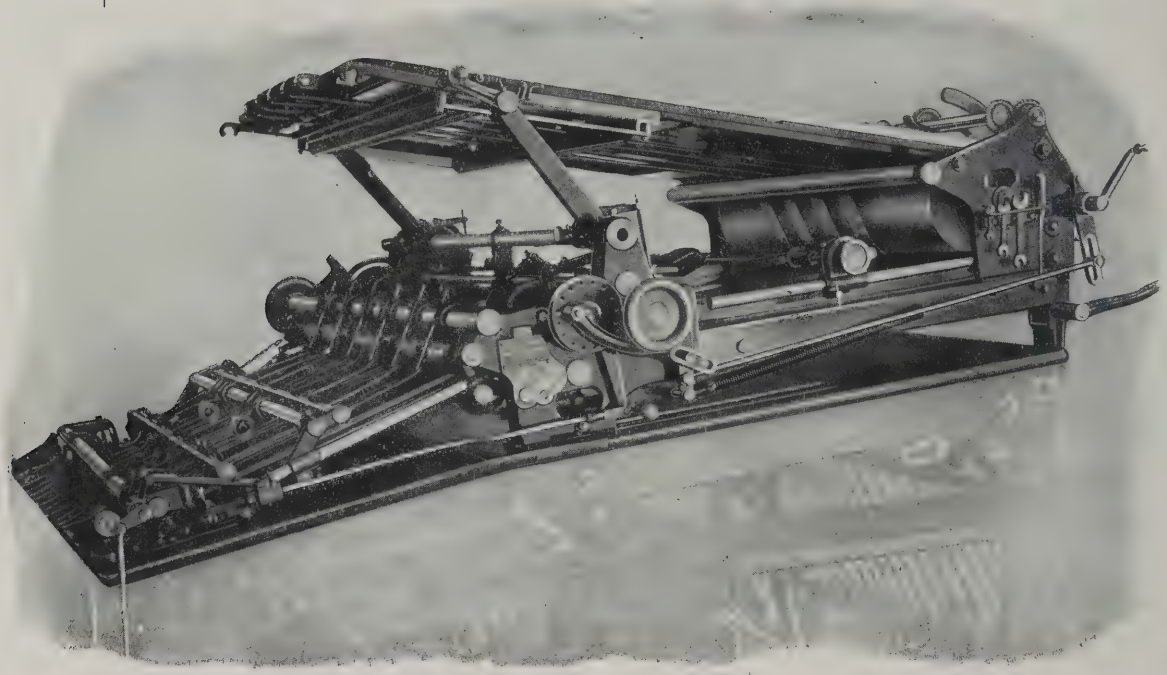
(The all-purpose machine)

THE "Monotype" has earned and maintained the reputation, being THE composing machine upon which every form of composition may be accomplished. The "Monotype" operator never rejects copy upon the plea that it cannot be composed on his machine. This is why a printer has christened the "Monotype" as the "all-purpose" machine.

THE
LANSTON MONOTYPE CORPORATION
LIMITED
43 and 44, Fetter Lane, London, E.C.4.

CROSS
Continuous FEEDER

There are over **850** Cross Feeders at work in Great Britain alone. One firm alone using 121.



We are the largest manufacturers of both Single and Double Automatic Feeders for Printing Presses and Folding Machines in the World

Feeders *for* Great Britain & the Continent of Europe are made in England

Our customers have a free service and advice of an experienced and highly trained set of mechanical and technical experts and operators

Full particulars and advice will be gladly sent on application to the makers:

The CROSS PAPER FEEDER CO. LTD.
92, Fleet Street
LONDON, E.C.4

Telegrams:
"Crofeedco, Fleet, London."
Telephone: - CITY 6333

that gathering would have drawn her from her home on that day. Mr. Smale was then bombarded with questions on his morning's address, and here the possessive instinct of the future cynosures of the printing world asserted itself. Then we listened with particular interest to a few words from Mr. Williamson. He claimed that—although paradoxical—the printers who were busiest to-day were those who did the best work and charged the highest prices. He emphasised his remark by relating the story of a printer who had once supplied a customer with a specially designed memo heading, and had charged an almost unheard of price for it. The customer thereafter had always carried a copy in his pocket to show to his friends, and *boasted* of the price he had paid. Ninety per cent. of consumers, Mr. Williamson claimed, judged the value of their printing by its price, although there were a few who considered its quality—and forgot what they paid for it.

Thursday, September 17.—We arose early in preparation for a full day's work. The morning broke fine and warm, but that did not "create a desire" to scout the countryside, because we were again able to have our sessions in the open air on the lawn. Our visitors of yesterday departed early, but coincidentally Mr .A. E. Goodwin, the Federation Secretary, and Mr. G. A. Isaacs, the General Secretary of the N.S.O.P. and A., arrived. In the morning they talked to us of "The Trade Union Movement," the former from the employer's point of view and the latter from the employe's point of view.

Mr. Goodwin began by touching upon the development of trade-unions from the time of the industrial revolution, and said that the printing trade unions could claim an honourable part in the fight for recognition as constitutional bodies. It was difficult to see how present day conditions in industry could have been reached without "collective bargaining." He thought there were far more employers who were anxious to give their men the best wages and conditions possibe than there were those who desired to see wages at the lowest level on which men could subsist. He then dwelt upon the development under the impetus of war conditions of group, and subsequently national settlements for wages and conditions, and went on to speak of the great services the Joint Industrial Council rendered to the industry, especially the Conciliation Committee and the District Committees in avoiding strikes and lockouts. In the printing industry there had always been a friendly attitude shown by each side towards the other. A study of existing industrial conditions and future possibilities showed that in the best interests of a country governed on democratic lines trade unions and employers' organisations should not only exist, but be kept in as efficient an order as possible, and that the rank and file of both organisations should take an intelligent interest in the questions which came before them.

Mr. Goodwin was known to all of us, if not in person, at least by repute, but to many of us Mr. Isaacs was scarcely a name. We soon learnt how sane and reasonable a trade union leader can be, and perhaps we ourselves learnt to take a saner view of trade unions. Mr. Isaacs' address was as good as a text-book on industrial organisation, and more entertaining. His explanation of "registered," "unregistered," and "certificated" trade unions was informative, and it was interesting to learn why the N.S.O.P. and A. have reverted to the second condition. The main objective of the trade union movement at various times in the past, he said, had been to obtain better wages or reductions of hours, but to-day it recognised other functions, and aspired to be "a partner in industry." In the printing trade union's craft pride was well developed, the Joint Industrial Council for the printing industry had been in process of formation long before the Whitley Council scheme was produced, and he claimed that printing employers, in contradistinction to employers in many other industries, were usually anxious that their workers should secure the full advantage that the Workmen's Compensation Act provided. While it was almost impossible to say where industrial action ended and political action began—as witness the "annual pilgrimage" to the Postmaster-General, now undertaken under the auspices of the Joint Industrial Council—he said that a large proportion of the members of the printing trade unions did not contribute to the "political levy." The trade union movement was not extremist, and we should not be misled by the flambuoyant newspaper reports of the recent Trade Union Congress. The fact that the Congress had given its approval to the principle of the legal enforcement of voluntary agreements between employers and trade unions showed its attitude. After explaining the dispute, funeral and legal benefits that trade union members enjoyed, and declaring that both employers and workers should have liberty in employment, he said that if the right to strike and to lockout were abolished, chaos would result. But having secured the "strike weapon" it should be locked in a safe and the key given into the hands of another person until they had convinced that other person that it was necessary to have resort to it. That function, the Joint Industrial Council, was exercising to-day. They had discovered that once there was understanding and knowledge, the possibility of a strike was more remote, and recent disputes had immensely strengthened the prestige of the J.I.C.

An interesting discussion followed on such questions as apprentices in newspaper offices, a residue of labour, and the limitation of overtime.

When the session had concluded we passed across the adjoining orchard to the grave of William Penn, the founder of Pennsylvania, beside the Old Meeting House. Here an interesting incident took place—we adopted a resolution of greeting to the sons of master printers in America, and asked Mr. Goodwin to convey it to them through the U.T.A. when he visits the States in October. Later we saw Mr. Potts cutting some Jordans' lavender—to have a place in the Federation Secretary's Atlantic portmanteau.

At lunch we decided to despatch two more messages of goodwill—one to the Lancashire and Cheshire Master Printers' Alliance at their week-end gathering in the Isle of Man, and one to the daughter of Mr. D. Greenhill, treasurer of the Home Counties Alliance, upon her wedding day.

We all went to lunch employers' sons or young master printers, but half of us left the table with decided "labour" views, and gathered around Mr. Isaacs, whom we were to support as trade union representatives, in a demand of Mr. Goodwin and his employer supporters for a reduction of working hours. Unless it be in connection with agriculture, surely the old walls of the Hostel have never before sent back the echoes of such a con-

ference, or the sunk garden been used for the labour panel's retiring room! First the two sides met separately, and then we assembled in the middle of the lawn and faced one another "across the table." Mr. Isaacs stated the case for the unions (incidentally using some of the arguments employed when the reduction of hours to forty-eight was negotiated). Mr. Goodwin replied, and a brisk cross-fire took place between the lesser lights on either side. Economic and humanitarian arguments and incomprehensible statistics were put forward and rebutted. The "labour panel" withdrew to consider the position, and when they returned they stated that they were impressed but not convinced by the "employers'" reply, and the conference was adjourned *sine die*!

Despite the heat of the arguments and as a result of the natural heat of the afternoon, tea was taken in goodwill and enjoyment. E. Wood and R. R. H. Hazell expressed our thanks to Mr. Isaacs, who hastened away to catch a train. Recreation in the form of tennis filled up the gap between tea and the time of our assembling for the last supper at Jordan's. Before we retired to the fireside lounge, A. J. H. Penney and Mr. President voiced the appreciation we all felt to Mrs. Cuthbertson and the hostel staff, and we were rewarded by being told that never had a conference held there caused less trouble. But in our thanks was a strong appreciation of the care that had been bestowed upon Gee, who, although showing considerable improvement, was still unable to take part in our meetings. At Mr. Potts's suggestion, we appointed a representative—Penney, the Dormitory F.O.C.—to report on our behalf to the next meeting of the Home Counties Alliance Executive.

Mr. A. Langley, ex-president of the London alliance, visited us in the evening and reminded us that, while we might have new ideas, we should have respect for older men who had in fact become *master* printers by years of experience in craftsmanship. More eloquence followed from R. R. H. Hazell and E. Wood—the latter on behalf of the six members of the conference from other Alliances—who expressed the thanks which we all felt to Mr. Potts and Mr. Michael for their arduous labours both before and during the conference. Hazell enumerated the things by which we should remember the historic meeting at Jordan's, and spoke with just pride of the work of his grandfather, who was the first president of the Federation twenty-five years ago. Spontaneously we carried the motion with musical honours; for Jordan's had not been to any of us a mere business gathering; in the atmosphere of conference there had been something intangible, but clearly defined was a deep feeling of gratitude. Mr. Potts, in replying, said he had been well repaid by the spirit in which the conference had been entered into, and Mr. Michael gave us an open invitation to call upon him at 7-8, Old Bailey, whenever we had any problems to unravel. A little music from the songsters, who only on this last evening began to throw off their reticence, and we settled down to a delightful half-hour listening to stories of the humorous side of labour conferences from Mr. Goodwin, and a most enlightening description of a normal day's work at Federation headquarters.

Friday, September 18.—We were up betimes and departed for Oxford, the majority by train, the rest by car or motor cycle. On reaching the city, Mr. Potts and a few of our number, who were met by representatives of the Oxford University Press, drove to the cemetery where Mr. F. J. Hall, the late Controller of the Press, is buried, and placed a wreath upon his grave. But we were all present in spirit at this small tribute to one who we knew had been looking forward to welcoming us to Oxford and had made the preliminary arrangements.

Arriving at Magdalen College, the whole party were welcomed in the quadrangle by the President, Sir Herbert Warren, who spoke of the great services which the printing craft rendered to knowledge and of the pride that the University had in its Press. He then handed us over to Mr. Godfrey Driver, Hebrew and Arabic scholar and a Fellow of the College, who conducted us over the buildings and granted us the almost unprecedented privilege of ascending the tower famed for its May Day celebrations. Our next visit was to the Bodleian Library, where the librarian, Dr. Cowley, showed as much as could be seen in an hour of that famous storehouse of knowledge. He took us first to the picture gallery, where is a copy of the Mazarine Bible and other priceless treasures. Pointing to the former, he said with pride: "You can't print better than that!" Then he led us to the underground book store, with its modern equipment for housing and preserving every book and periodical that is published in England. Passing through the sub-way we regained the street from the camera reading room.

Luncheon was prepared for us at the Cadena Cafe, and here we made the acquaintance of Mr. F. F. Vincent and Mr. C. Duncan Cross, President and Secretary of the Oxford Master Printers' Association, who gave us a cheery welcome, and incidentally mentioned that the South-Western Master Printers' Alliance have already considered the possibility of following—or rather improving upon—the Home Counties experiment. Mr. Vincent kindly presented to us a delightful book of etchings of famous Oxford buildings, and when Mr. Potts asked each of us to autograph his copy, we all once more followed his lead, made every other member of the company autograph *our* book, and consequently carried away with us a doubly-prized treasure. Then A. J. H. Penney arose and once more expressing our thanks to Mr. Potts, presented him with a silver cigarette box as a mark of our esteem, and J. Cheney followed with a similarly apposite speech and a pipe for Secretary Michael. These ceremonies delayed us a little, and for the first time we were somewhat behind scheduled time. When we reached the University Press our hosts were more than ready to conduct us over their world-famed works. After a most interesting inspection we were entertained at tea, and when Mr. Potts voiced thanks to our hosts he expressed the regret we all felt that the one who had invited us to Oxford had not lived to welcome us. The promise Mr. Hall had made, however, had been taken up by the Press, who had carried it out to the fullest extent. Mr. Chapman, the secretary of the Press, in replying, said they had that day discovered among Mr. Hall's papers some notes in his own writing of a draft programme for the day's visit.

Thus ended what may safely be termed the historic Old Jordans Conference of Master Printers' Sons, successful beyond hope in every particular, and undoubtedly the forerunner of many similar gatherings.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

IN our last issue I promised to talk about SERVICE to the printer viâ the process houses. This subject is rather more involved than appears at first sight, and frequently so little understood, that it is necessary to say something also about the use of illustrations in conjunction with Typography.

There are very few pieces of printing of any note to-day which do not contain some form of illustration or decoration requiring the services of the process engraver, cutter on wood, steel or copperplate engraver, or litho artist. Producers of trade catalogues, advertisements, booklets, brochures, direct sales literature, magazines, novels (even where they have a frontispiece only), posters, daily papers—all realise this is the age when pictures count.

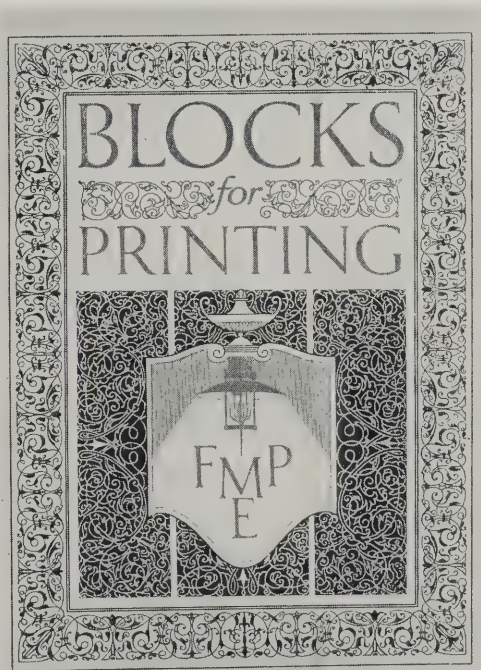
Quite a large number of people can conjure up a mental vision of some episode in their early childhood's days before they could read or write; and even those whose memories do not serve them so well will agree there is a certain fascination in pictures for quite young children who do not know their letters—thus proving that the earliest training commences with picture "reading."

The infant gets to know that as soon as the parent's finger goes up, he must stop his little mischief; the policeman raises his hand and the traffic stops; the advertiser puts out an attractive picture, poster or sign, and the eyes of the public stop wandering, and prepare to convey the message to the brain. The first and second examples are active ("actions speak louder than words"), the third is passive, and needs greater amplification or support.

Wording *is* necessary with most pictures: that is why we tell the little children, who cannot read, the story round the picture. A picture conveys an impression to the brain, but a "mental paragraph" immediately follows. Take that well-known poster "A little Bovril keeps the doctor away!" If *all* the lettering was taken away, the poster would fail in its object. There are certain trade marks which in course of time convey a message without any wording—such as "His Master's Voice," suggesting a dog listening to his master's voice coming out of a gramophone trumpet; if the slogan is omitted, the picture may convey its meaning through sheer repetition and custom; but the presence of those three words in addition to the trade mark almost turns a sign of publicity into an advertisement.

Whilst I do not believe the use of very bold and large types is the only method whereby the eye can be attracted to an advertisement, there is no doubt that where there is a picture there is less need (and, if you like, less room) for the big, clumsy type which some folks still regard as the most satisfactory method for "shouting" their wares. The purpose of the illustration, as with large display lines, is to attract the eye to a certain spot and create an interest in the immediate surroundings of that particular spot. Some advertisers (or their advisers) make the mistake of having too many words in their main lines, and too many subheads. The eye can take in the general inference of a picture at a mere glance; but in that same space of time it is extremely difficult for the eye to take in more than one or two words and for them to be appreciably understood. But this does not mean that pictures only will do all the work: far from it.

The American Photo-Engravers' Association use as their slogan, "Your story in picture leaves



EXAMPLE 54
Original was in LINE in two colours; reproduced here in half-tone, showing paper margins.

nothing untold ": this applies only to one part of the story, not the whole—for what could one evolve from the pictures of Wembley plastered all over the place, if no wording were attached to them? Where would the real humour of another picture come in if the words " A broken Reid " were absent? If the one word " Achievement " were left out of those splendid L.C.C. posters, the inspiration would be absent—yet one word is sufficient! An outfitter shows illustrations of men and women in the latest creations; but except in isolated instances the ultimate object (of SALES) would be lost if some descriptive matter, name and address were not appended.

Unquestionably, pictures have a quick appeal to the imagination; but the real story is invariably told in type or words—and that is one reason, possibly, why, since illustration has become a permanent part of " the job," the typefounder has created such a fine array of graceful type faces to go with the pictures, suitable for the halftone, line block, and woodcut. Just as the composition of a picture is vital to its true effectiveness and artistic value, so also is the design, contour, and "colour" of the type which is to keep it company.

Right from the time when the scribes and illuminators produced their wonderful books—wonderful for the patience, love and skill which they devoted to the production of beautiful work—on to the fifteenth century, when the printer came on the scene, and left spaces for the illuminator to paint initials on to the printed page; followed in turn by the woodcut, the etching, and finally line and halftone blocks—right through the ages to the present day the picture or some form of decoration has always been recognised as a necessary adjunct to help in beautifying the written or printed word, or to assist in delivering its message to the world.

In fact, I believe the good typographer of to-day would consider much of his work very bare indeed, and lacking in attraction value, without the picture, ornament or decorative border to help it along.

With this little introduction let us pass on to the work of the engraver, and see how he is able to help the artist and printer in the preparation of some of his pictures. This subject, however, is so far-reaching in its application that a few examples will have to suffice.

Like some other branches of the industry, the Federation of Master Process Engravers believe in the power of Collective Advertising, and Example 54 is a reproduction of the cover of a crown 4to booklet issued by this association on " Blocks for Printing "—a very able exposition of what " line " work is. This particular issue is devoted entirely to line process; but it is confidently anticipated that further editions dealing with halftone, colour, blocks for newspaper stock, and so on may be issued later.

This booklet is issued with the object of helping all who are in any way concerned with the use of line blocks—sometimes called zincos, but this expression is not so correct, as line blocks are occasionally made on copper, particularly where the subject has very fine lines close together. Though elementary in many respects, the expert art director, copy writer, lay-out and idea man will find much of interest and use in its pages.

Take, for example, the answer to " What is Line? " Mathematically a line is defined as that which has length, but not breadth nor thickness. The process engraver's idea of "line" is that it may have any breadth or thickness so long as it is in one solid colour, and its edges are sharply defined. The lines forming a picture or diagram, or map, may be drawn with pen, pencil, brush or crayon, needle point or graver, but the artist must not attempt to shade the lines off at the ends or edges with different strengths of ink or colour. Shading in line may be produced by drawing more or less fine lines close together; but every line, no matter how fine, must be solid and sharp-edged if it is to reproduce properly. Lines in good black ink always reproduce well if they are drawn on perfectly white paper. Coloured lines on coloured paper can be reproduced, but this entails further operations which must be charged for. Not only line drawings, but pages of printed text, old engravings, copperplate writing and lettering and the like, can be reproduced by the line process if the lines, letters, dots or patches of solid colour are sharply defined.

Away with Ink Pots
—and the mess they make.
When inspiration's running high, Your fountain pen (alas!) runs dry.
When writing notes in "third" or "first," Your pen quite suddenly cries "Thirst!"
—then you appreciate your John Hancock. Merely slip in a fresh cartridge (10 seconds of time) and your pen is fit for another 10,000 words
The JOHN HANCOCK CARTRIDGE PEN
is a great improvement on the ordinary fountain pen. To refill you simply take out the old ink cartridge and screw in a new one, which automatically punctures as it screws home. You do not see the ink until it appears at the pen point.
Then again, the John Hancock has a perfect nib of wonderful life and smoothness; a free and never failing ink feed; and absolute immunity from mess or leakage.
Get a John Hancock Cartridge pen from your stationer's, bookseller's, or store TO-DAY. If you are not completely satisfied, your money will be returned in full.
Complete in neat case with 3 ink cartridges 25/- Postage 6d.
If any difficulty, write direct to—
McCORQUODALE & CO., LTD. 63, Coleman St., London, E.C.3.
Away with Ink Pots
—and the mess they make.
When inspiration's running high, Your fountain pen (alas!) runs dry.
When writing notes in "third" or "first," Your pen quite suddenly cries "Thirst!"
—then you appreciate your John Hancock. Merely slip in a fresh cartridge (10 seconds of time) and your pen is fit for another 10,000 words.
THE John Hancock CARTRIDGE PEN
is a great improvement on the ordinary fountain pen. To refill, you simply take out the old ink cartridge and screw in a new one, which automatically punctures as it screws home. You do not see the ink until it appears at the pen point.
THEN again, the John Hancock has a perfect nib of wonderful life and smoothness; a free and never failing ink feed; and absolute immunity from mess or leakage.
GET a John Hancock Cartridge pen from your Store, Stationer or Bookseller TO-DAY. If you are not completely satisfied, your money will be returned in full.
Complete in neat case with 3 ink cartridges 25/-
Registered Post 6d. extra.
If in difficulty write direct to—
McCORQUODALE & CO., LTD., 63, COLEMAN STREET, LONDON, E.C.2.

EXAMPLE 55 EXAMPLE 56

Showing two ways of treating an advertisement for an article of universal appeal.

(Blocks by courtesy of the F.M.P.E.)

To the less initiated it may be as well to point out that among the work suitable for line production may be mentioned pen-and-ink drawings, proofs from wood blocks, copperplates, manuscripts, proofs from type, music (either printed or in MS.), or any drawing produced by lines or dots. Line originals should be in black on white ground, or vice versa.

In the preparation or touching-up of originals, do not use Chinese white, as it has a bad photographic value and gives a very unsatisfactory result. Always use process white—made by and obtainable from most artists' colourmen or their agents.

Returning to that part of our subject concerning the blending of type and illustration into one harmonious whole, I am indebted to the F.M.P.E. for Examples 55 and 56 (featuring the John Hancock Cartridge Pens) and Examples 57 and 58 (Duco Oil Retaining Gaiters), all of which, together with much other useful information, can be found in their booklet, " Blocks for Printing."

Example 55 represents a 10-inch single column advertisement for the John Hancock Cartridge Pen. The public has become so accustomed to the term Fountain Pen that any phrase which suggests a departure from it must carry the conviction that it embodies some improvement. But there is little in this displayed part of the advertisement to help towards that impression, nor does there appear much that would definitely attract the eye away from the many other advertisements with which it would be surrounded. We need not discuss the style of display, because it is beyond our province in this article to alter it—although it could sadly do with it. The real point it is necessary to convey is, first, the form a Cartridge pen would take, so as to give the reader some idea what to look for in a shop window. With the price at 25s., one expects to find some individuality either in shape or convenience, without having to wade through a lot of text. Something that one can instantly visualise seems to be missing.

Example 56 supplies to a great extent that link between the eye and the brain—*and* the pen. We see here at a glance they are advertising a particular style of Fountain pen, which presumably has an ink feed peculiar only to the Hancock Pen. When the reader's interest has been aroused to this extent, it is up to the message in type to complete the chain of evidence in favour of the unique advantages possessed by the John Hancock Cartridge Pen over any other make.

Example 57 (Duco Oil Retaining Gaiters) is affected in a similar manner, though the subject is entirely different. Representing a 3-inch double column advertisement, the compositor has gone to considerable trouble to slope the rules at head and foot. The plan of keeping other advertisements outside its influence as much as possible by the use of white margins is good; but the attraction to the roving eye is the wording Duco, which conveys no meaning by itself. (This is where it materially differs from Example 57—a pen is universal). Oil Retaining Gaiters appeal only to owners of motor cars, and it is here the illustration becomes specially helpful—see Example 58.

Example 58 explains my meaning. The illustration suggests open country, with a motor car in the foreground. This is an example of direct appeal, the whole advertisement being " built up " on a gaiter-covered spring which the motorist will quickly spot—no one else but him counts here.

Whilst still on the subject of line blocks mention should be made of mechanical tints—also known as shading mediums. By their use any part of a line drawing, whether white or solid black, can be given a definite " colour " value in relation to other parts of the picture, without the artist having to spend a lot of extra time filling in what is frequently very trying (and tiring) work.

At the moment of writing I have before me an 8vo booklet called Tints for Line Blocks, issued by the Marshall Engraving Co., Ltd., showing a wide range of these mechanical tints, divided into two groups, " positive " and " negative " tints —the positive for converting the white parts of an illustration into varying greys, the negative for transforming solid black masses or lines into lighter shades.

By the courtesy of the Marshall Engraving Co. I am enabled to show (see Examples 59 and 60) how an artist can send in his line drawing, arranging with the engraver to soften and beautify the effect by the use of mechanical tints —results practically impossible for the artists to obtain with pen or brush. (This is but one of many valuable hints to be found in this booklet, " Tints for Line Blocks.")

DUCO
OIL RETAINING GAITERS
Rain causes rust—and rust leads to broken springs.
Obviate one and you eliminate the other. By fitting Duco Oil-Retaining Gaiters to the leaf springs of your car you keep out wet and mud—you protect the leaves against corrosion and rust, and you ensure greater spring resiliency by providing automatic and constant lubrication.
Of all garages, from 8/- each. Send for descriptive folder
Wholesale Only
BROWN BROTHERS, LTD.
(with which is amalgamated Thomson & Brown Brothers, Ltd.
Great Eastern Street, E.C. 2.
118, George Street, Edinburgh and Branches.

EXAMPLE 57

DUCO
OIL RETAINING GAITERS
Rain causes rust—and rust leads to broken springs
Obviate one and you eliminate the other. By fitting Duco Oil-Retaining Gaiters to the leaf springs of your car you keep out wet and mud—you protect the leaves against corrosion and rust, and you ensure greater spring resiliency by providing automatic and constant lubrication
Of all garages, from 8/- each Send for descriptive folder
Wholesale Only
BROWN BROTHERS, LTD.
(with which is amalgamated Thomson & Brown Brothers, Ltd.)
Great Eastern Street, E.C. 2,
118, George Street, Edinburgh, and Branches.

EXAMPLE 58

This advertisement is intended to appeal specially to motor owners—the illustration performs a definite task in this direction.
(Blocks by courtesy of the Federation of Master Process Engravers.)

Example 59 represents a picture exactly as it was finished by the artist; and it will be perceived instantly that he concerned himself solely with composition, proportion, masses and shapes, reducing his labours to a minimum and disregarding shade contrast by putting in as little fine work as possible. But this artist knew the value of mechanical tints, and " visualised " his design accordingly.

Example 60 was made from the same original as Example 59—the variation in results being effected by the use of mechanical tints. In this particular illustration three tints have been introduced. For the perpendicular lines which form the outer framework and shadow to right of central figure, Negative Tint No. 5 (known as 5N) has been used; the stipple inside the circle, and covering the words THE FASHION EXHIBITION, is Positive Tint No. 526; Negative Tint No. 527 having been used for the " floor " on which the central figure is standing.

The ways in which various tints can be used on the same block are practically unlimited, though it should be pointed out that great care must be exercised in their selection and use, otherwise the results may be disappointing and the work spoilt. When in doubt consult your engraver. There are certain instances, such as book plates, where many tints may be successfully introduced in the one subject; but each tint involves the block in an extra charge, and the price can easily be made to exceed that of a halftone block, without at times the material advantages of the latter. The greater the number of tints used in the same subject, the greater the taste and skill required in their selection and application. There is one particular advantage in favour of the line block (with or without tints) over the halftone: it can be printed on any kind of paper.

For newspapers and similar rush work it is preferable to use " open " tints, in which the lines, dots, or other pattern have plenty of white space between them. The fine or closer patterns are naturally more shallow in the block, and are liable to fill up or become " muddied."

There are two ways of indicating where tints are to be used on the drawing: One is to mark the part of the drawing to be tinted with light blue chalk—this does not ordinarily photograph, and so is lost when making the negative, whilst at the same time it is a definite instruction to the engraver. The second method is to mark instructions on a transparent overlay—this is unquestionably the better way, because if a mistake is made during the marking up it can be more easily rectified, and the original remains intact and undamaged in any way.

These remarks touch only the fringe of line work, and more cannot be said now; but if there is any other aspect of the subject which my

EXAMPLE 59

Showing how the artist sent his drawing to engraver.

EXAMPLE 60

Showing how engraver finished off with tints.

(Both blocks by courtesy of the Marshall Engraving Co., Ltd.)

readers would like to know more about, just state your case, and I will do my best to answer it.

The illustrated poster is becoming more and more widely recognised as a strong method of selling. It is particularly useful in local advertising, getting the advertiser's message into those very districts where he most wants to push the sale of his products, and many a letterpress printer has had to turn down much of this poster work in favour of the lithographer through lack of facilities, or through not knowing of a source of supply for the preparing of illustrations (if necessary) and blocks suitable for such work.

The Baskertype process has been with us for a number of years. This enables the printer to cut his own solid tints and shapes for small work; but there is a firm trading as "Compo-Blocks," 12, Farringdon Avenue, London, E.C.4, which has developed this principle and applied it to poster work for the service of the printer.

As the name implies, Compo blocks are neither line nor halftone, but are cut by hand out of a composition which is mounted type-high on a laminated wood base, and can be made in sizes where line blocks are practically an impossibility. They can be cut as large as quad crown (40 x 30 inches), and 4, 6 or 8 sheet posters can be made up for printing in one or more colours. The simpler the design, the less the final cost size for size. These Compo blocks are specially suitable for bold, broad masses, where strong attention-compelling effects are required. Finer lines than $\frac{1}{8}$ inch thick are not recommended—this, however, should not detract from the effect, as posters are invariably viewed from a distance.

Example 61 shows a number of designs and suggestions where Compo blocks have been suitably employed; but the printer should remember that it is quite easy to adapt any design for use in conjunction with good letter—thus enabling him at a minimum cost to utilise stock blocks for customers by merely printing in the lines to suit the various requirements.

Printers who go in for letterpress poster work, with facilities for handling large sizes, would do well to consider the possibilities suggested by "Compo Blocks," and one or two examples suitably placed should bring their own reward.

Printers, lay-out men, designers, and compositors who would like an expression of opinion as to the quality and soundness of their work in "Craftsman's Corner"—noms-de-plume may be used if preferred—should send in a selection of examples to H. Naylor, 8, Aubert Park, Highbury, London, N.5.

EXAMPLES 61—A few specimens of Posterwork made by "Compo Blocks."
Top row shows wood-letter used in conjunction, and two self contained posters.
Bottom row shows three stock designs, ready for printer to use with his own copy.

Optical Illusion in Design

[Our American contemporary, The Poster, has published a useful article on the above subject, with special reference to posters, but the subject is of equal importance in all forms of commercial design, and we reprint the references to some of the more visual important phenomena. Illusions may be introduced into designs with advantage and without the observer being cognisant of their use, and some of the examples given below illustrate some of the pitfalls that must be avoided, particularly the effects shown in Fig. C.—Editor, C.M.]

THE poster is more directly concerned with vision than any other advertising medium. Thus, the visual illusion plays an important role. The mind often misjudges that which the eye sees. Illusions do not as a rule exist externally, but represent an interpreted judgment of the intellect. Such estimation may be attributed to association, imagination, or simply to the fact that we judge objects not as they are in truth, but as they appear related to each other. The intellect in judging visual stimulations is guided mainly by association and relativity.

Fig. A. Illusion of distance. Three white spots spaced equally apart, but owing to the arrows being drawn in opposite directions the spots do not appear to be equidistant.

A peculiar example of the visual illusion has been greatly exploited in the use of a figure pointing a finger or gun directly ahead at the eye of the spectator. In this instance the figure appears to turn as the spectator moves, always retaining the same direct perspective.

In Fig. A we find a simple illusion of proportion. The two sections, although equal, appear to be of different dimensions. This allusion may be traced

Fig. B. Illusion of shape. Distortion of circle due to superimposed lines. After Luckiesh.

to an incorrect judgment brought about by the influence of angles.

The phenomena demonstrated in Fig.B have a more direct significance from the standpoint of the poster. In this example there are several apparent illusions. The circle is greatly distorted by the superimposed lines, which tend to flatten and modify its contour. Similarly, the top line of the outer square seems to bend upward and appear shorter than the base line, giving the impression that the square itself is not geometrically true.

While this example is more or less exaggerated, it nevertheless points out the dangers of a careless arrangement of line. Squares within circles, and angles that touch other lines are in general to be avoided, as they usually bring about distortions and illusions that destroy symmetry and cause a misinterpretation of proportion.

Fig. C represents an illusion that may be employed to advantage in the poster. In this example the rectangle appears to be foremost in relationship to the two horizontal lines. This impression is undoubtedly due to the influence of imagination which tends to judge the horizontal lines as continuous, the rectangle, therefore, being superimposed over them.

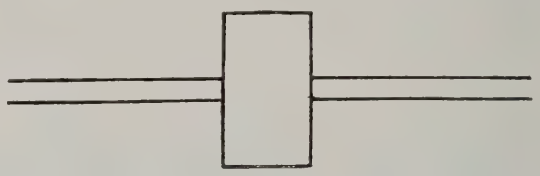


Fig. C. Illusion of position. The rectangle is judged as being in front of the horizontal lines.

Heavy shadows also have this effect. To place a dark mass, such as a shadow, as though it were cast on a background by an object, may cause an imaginative judgment of varied perspective. There are numerous tricks that can be used in catering to the imagination in this way.

Illusion by comparison is perhaps the oldest form of visual deception. For example, in illustrating a motor car, if figures are introduced that are small in stature, the imagination will tend to perceive the car as being larger than it actually is.

One of the most practical applications of the visual illusion will be found in the subject of irradiation—a term used in connection with the apparent enlargement of bright surfaces at the expense of dark surfaces that are adjacent. In Fig. D the white circles seem larger than the black, although both are identical. Evidently this phenomenon is due to the fact that white greatly stimulates the retina because of its high reflective power, while black is more or less passive.

Black and white, and dark and light colours when used together often undergo apparent changes in brightness. In Fig. E we see the phenomenon of brightness-contrast.

The two V's were cut from the same piece of grey paper and pasted on white and black backgrounds as shown. Note that the V on the white ground seems considerably darker than the other V. This experiment is of consequence and necessitates actual consideration whenever accuracy of brightness is a requisite.

When the design embodies more than one colour we are confronted not only with this illusion of brightness-contrast, but also with the after-image.

If we gaze at red for a few moments and then at a neutral area, an after-image of green will be

experienced. If we look at a black and white combination and then at another surface the visual stimulation is reversed.

A particular precaution should be taken in assembling combinations of colour. If the hues are not a proper accord the after-images are likely to force a deadening of the hues. At the same time, a colour can be excellently brought into predominance by this method. A red spot appears additionally red when put on green. If the red were placed on yellow it would appear flat and dull.

Perspective on a flat surface can be indicated by variations in brightness. Sharp detail in a portion of a design will tend to advance if the remaining parts are more loosely handled and less definite in treatment.

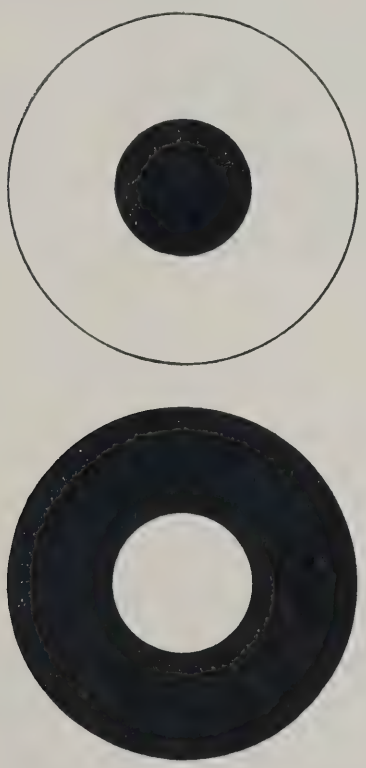


Fig. D. Illusion of area. The white circle appears larger than the black.

Closely allied to the visual illusion is the element of pattern. It is a common belief that contrast and " loudness " are necessarily more visible than simplicity. Indeed, perplexity may attract, but it also may confuse. The camouflaged ships of the recent war could hardly have been designed in a bolder manner. Yet this same brusqueness has proved its very modesty in disguising its appearance to the eye.

Now let us imagine four series of letters in which each group is identical with the other in height and proportion and the background is approximately black outline, the second pure white, the third black, and the fourth dark grey. At close observation the first black and white group is by far the most contrasting and bold. Yet, when viewed from a distance this same combination is found to be least visible. From a distance the black and white group cannot be deciphered at all, though the remaining three groups are readily distinguishable. This may seem peculiar, especially in the instance of the grey letters which differ little from the background.

This same demonstration of pattern is true with colour, perhaps to a greater degree. Many have

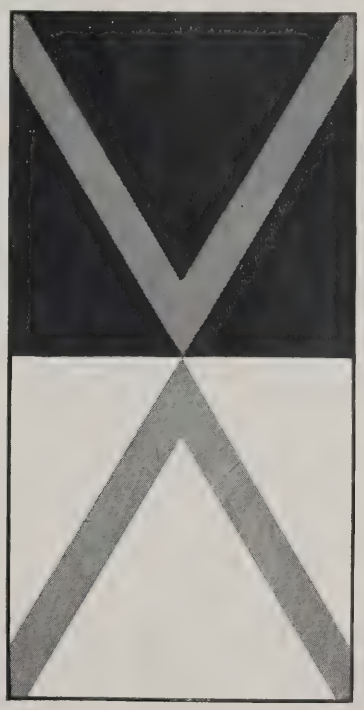


Fig. E. Illusion of brightness-contrast. Both V'S are equally grey.

marvelled at the bold display of combined colour and design found in nature. The butterfly, peacock and tiger are each bedecked in glowing pattern and hue. But when accommodated to environment this same brilliancy acts as a safeguard to disguise.

From the standpoint of the poster, outlined letters, checkered borders, patterned designs, and so on, are detrimental, except, perhaps, when utilised for a startling effect and not purely for legibility. The poster must startle, but it also must be discerned or its message will fail. Care must be given to severe and simple masses.

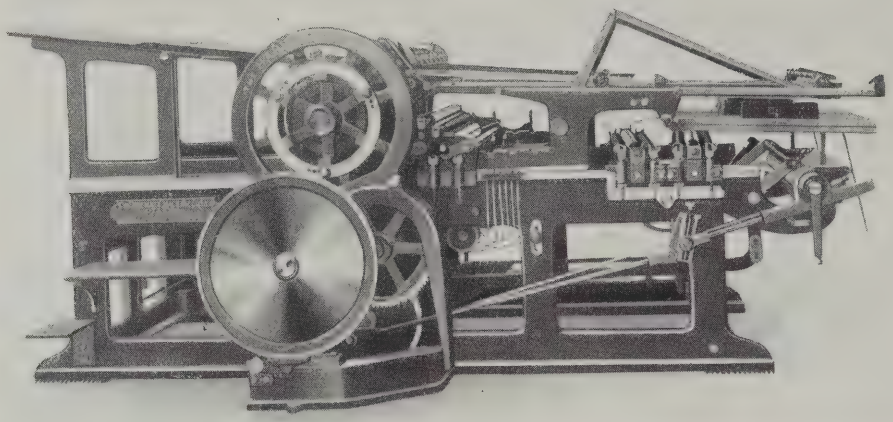
Mr. H. Skinner, as representing the printing industry, was elected a member of the General Council of the Trades Union Congress for the forthcoming year.

Twenty-two candidates entered for the London Society of Compositors membership card design competition, and the prize winners were as follow:—1, Mr. C. A. Burridge (Messrs. R. McAllan & Co., Farringdon Street, E.C., who will receive the order for the printing of the cards); 2, Mr. F. W. Judd (Messrs. G. Pulman & Sons, Harrow); 3, Mr. M. M. Webb (Messrs. R. E. Thomas & Co.).

SPECIAL PATENT

1809 **ROLLERS and COMPOSITION** **1925**

The "HARRILD" Two-Revolution



The Latest High Class Four-Roller Two-Revolution. Inking arrangements, impression, and sheet delivery are so designed that maximum production is assured on finest classes of work.

Size: DOUBLE ROYAL. Standard size sheet 25in. x 40in.
Bed Measurement 45in. x 37in. Will take sheet 30in. x 40in.

Harrilds' "RAPID"

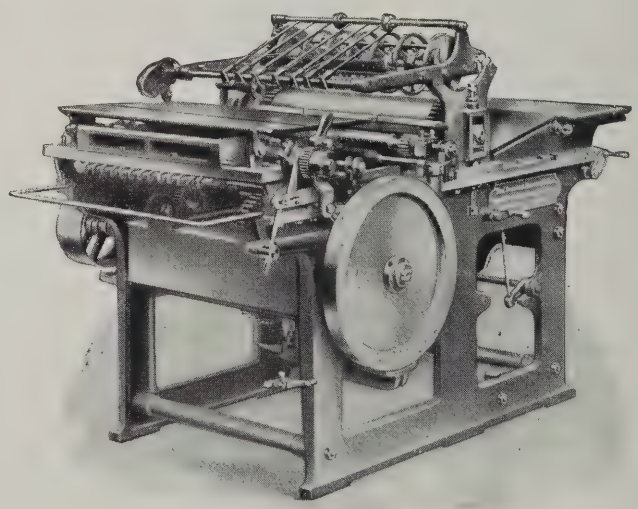
THE fast-running Cylinder Press, indispensable for the production of Booklets, Advertising Circulars, in one or more colours, Smart Folders, and all that large range of work always wanted quickly that every Printer has to cope with. A machine unequalled for speed, dead register, fine inking and adaptability.

SIZE No. 1.

F'cap Bed, 23"x18"; largest sheet, 21"x16"

SIZE No. 2.

Demy Bed, 28"x26"; largest sheet, 25"x20"



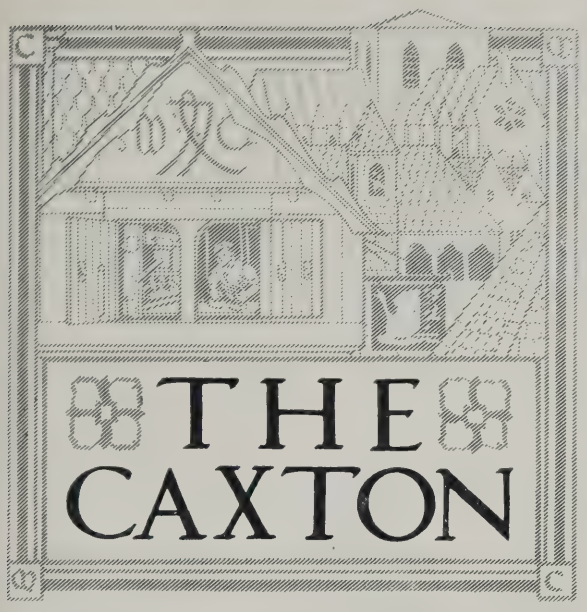
"RAPID" CYLINDER MACHINE.

HARRILD & SONS, LTD.

"Fleet" Works, Norwich Street, Fetter Lane, LONDON, E.C.4.

COLONIAL PRINTERS CAN GET FULL DETAILS OF OUR MACHINERY FROM OUR

Sole Agents for South Africa: Spicers (Export), Ltd., Cape Town, Durban and Johannesburg. *Sole Agents for New Zealand:* Brown & Stewart, Auckland and Christchurch. *Sole Agents for Madras Presidency:* Massey & Co., Ltd., Madras, S. India. *Sole Agents for Australia:* Edwards, Dunlop & Co., Ltd., Sydney, Melbourne, and Brisbane (Wharfedale Printing Machines and Self-Clamp Guillotines.) Middows Bros. & Linton, Ltd., Sydney and Melbourne (Box-Making, Binders and Stereo Machinery &c.)



London, October, 1925

Progress of Printing in America

THE American Printer, celebrating its fortieth anniversary with pages of "flying colours," presents a sober review of printing in these two-score years. Astounding growth there has been in mere volume, a growth more rapid than that of population or of business. Printing is now the seventh among the industries in the value of product and the amount of capital investment. Whether the credit for this may be claimed by the printers, or whether printing has so increased under the influence of factors outside of the craft, there has been a notable development in this art. In this period have come the halftone plate, coated paper, typesetting and type-casting machines, the three and four-colour process of plate making from colour copy, the multi-colour press, the rotary press and the rotogravure process, not to mention many other mechanical improvements. But most of these are contributions to quantity rather than quality.

What of the art? Are we doing better printing than forty years ago? Mr. E. A. Kendrick, President of a great printing house, answers: "We are not." There is, to be sure, good printing done to-day—printing as good as that done forty years ago, but little if any that is better than the best of a half century or more ago. The growth in volume has so far out-stripped the advance in quality that it may be said that in general we have grown more than we have progressed. What progress there has been, according to this authority, is due mainly to the allies of printing: to the engraver, who has developed better processes of plate making; to the paper-maker, who has met the advancing needs of the engraver's art; to the electrotyper, who has improved methods of duplicating plates; to the press builder, whose ingenuity has contributed mightily to the saving of labour. Even the paper-maker and the typefounder are praised for their part. Some paper-makers are left who have not sacrificed to the Baal of bulk. They have even set an example in the art of printing in their own advertisements.

Certainly something should be said for the printer's own part. The human factor has improved, beyond question, and there is promise of greater advancement through what is being done in several schools for the training of young printers, such as the school at Indianapolis, the U.T.A., and the school at Carnegie Institute in Pittsburgh. The prestige of printing is growing. It has made a place for itself among the essential industries, and it is lifting its head among the arts. If it cannot repeat without qualification the line of an old poem on printing:

> What I preserve can never perish,

for much of the paper carrying it will crumble within a computable time, it may, with approximate accuracy, quote the next line:

> What I forego is lost for ever.

It has a responsibility both as an art and as an industry to preserve what ought not to perish and to forego what ought to be lost for ever.—New York Times.

THE Directors of THE CAXTON MAGAZINE entertained the Editor, Mr. A. E. Owen-Jones, and Mr. A. E. Goodwin, Secretary of the Master Printers' Federation, and some personal friends to lunch at the Holborn Restaurant, to bid them *bon voyage* prior to sailing for their tour of Canada and the United States.

MR. G. W. MASCORD.—We regret to announce the death of Mr. G. W. Mascord, which took place on the 25th September, following his removal to a nursing home to undergo a severe operation. Mr. Mascord was General Works Superintendent of The Daily Chronicle and The Sunday News, and a director of United Newspapers (1918), Ltd., and was well known throughout the trade in England, America, and Australia. To this expert engineer of twenty-six years' valuable service The Daily Chronicle owed some of their success in the past. A memorial service, attended by many well-known people connected with the trade, was held on the 30th September.

Spicers' New Catalogue.

A new sample book has just been published by Messrs. Spicers, Ltd. It is, coming from such a house, almost everything such a book should be. It contains over 500 samples of paper, and represents some 15,000 lines handled by this firm. Everything has been done to make the catalogue easy for reference by the printer whose everyday requirements are fully covered in its pages. The samples include flat papers only, and these are arranged in twelve sections corresponding with a price list enclosed in a pocket of the large book.

It is well for the trade to know that these samples represent actual stocks ready for immediate delivery. Ninety-five per cent. of these papers are of British manufacture. It is interesting to notice, too, that the new principle of paper standardisation has been adopted, and papers (with some exceptions) are now 504 sheets to the ream. This new catalogue will be eagerly welcomed by the trade.

H. W. Caslon and Co., Ltd.

We have pleasure in referring to the Caslon advertisement in our advertising pages. The specimen shown there of the Caslon Old Face Heavy Outline is interesting for many reasons. In the fisrt place, it is exceedingly modern, but it is historically very old, and, indeed, was a contemporary of the original Caslon Old Face. Taste, in many things, as we know, seems to follow a series of cycles, and it would appear that type faces are subject to this law, vide the renaissance of the demand for Caslon Old Face type and recently the demand for Bold Outline Face.

The fact that Caslons are the oldest typefounders means that in most cases original designs are really original. This is of especial value in type display, as, owing to the difficulty of designing series of type, the original usually has a quality and value which is unattainable by any copy, however satisfactory such a copy may seem to be in itself.

In addition to the originality of their type designs, Caslons always made a special study of utility, particularly as regards increasing the use of any series by bringing out complementary series. For instance, in the Cheltenham, there are at least eleven different faces, including italic, which not only makes the type more valuable to the purchaser, but increases harmony of display.

Type-value, quality of design, usefulness, dignity and display are characteristics of Caslon products, and the fact that this Caslon Old Face Heavy Outline is based upon the Caslon Old Face Heavy, and that in its turn upon the Caslon Old Face, is in keeping with the recognition of the value of providing designs which give the maximum use.

" Vacuum " Blotting.

In high-class blotting papers three important properties are to be looked for. Firstly, the paper must absorb ink quickly and uniformly all over the surface; secondly, the blotting capacity must remain, even after considerable use; and, thirdly, the paper must have sufficient strength to withstand the wear and tear of daily handling. These properties can now be measured in the laboratory, and during the manufacture of " Vacuum " blotting careful systematic tests are made from samples drawn from every reel of manufactured paper, by properly trained testers. In this way a high standard of uniformity and quality is maintained, and users of " Vacuum " blotting are safeguarded against the purchase of an inferior article, as every sheet is watermarked.

High-grade blottings, such as " Vacuum " blotting, are made from cotton rags which undergo a drastic chemical preparatory process to remove undesirable impurities. Considerable care is required during this preparation of the fibre to ensure that the absorbent and strength-giving qualities are maintained at an optimum value. " Vacuum " blotting has remarkable wearing qualities, but it has at the same time the softness which is associated with a high absorbency factor, which for " Vacuum " blotting is 25 milimetres per minute, a figure considerably higher than is often achieved by more expensive papers.

Things that Matter.

Lord Riddell has now published " More Things that Matter " (Hodder & Stoughton, 7/6) a supplementary volume to " Things that Matter," issued a year or so ago. This versatile man of affairs is always interesting to read and listen to, and the forty topics covered in this new volume are mostly the observations of the writer on current topics or men of note as they pass through the limelight. It is interesting to hear Lord Riddell say: " Although a lifelong teetotaller, I do not believe in prohibition or local option. Efficiency is precious, but it is not the sole object of existence. Happiness counts for something, and happiness depends upon reasonable freedom."

Choice Papers.

Messrs. L. S. Dixon & Co., Ltd., Liverpool and London, have just sent out some specimens of papers for book and pamphlet printing. These include espartos of all weights, offsets, handmades, imitation arts, thin Bible, and other papers, and these are advantageously shown by being printed with such matter and in such inks suitable for them. A book for printers to see.

TYPON
PAPER NEGATIVES

represent the perfect medium for black-white photo-reproduction work.

The blacks are of uniform density, the whites sharp and clear-cut. There is an entire absence of streaks, pin-holes, or any of the usual troubles.

The Typon Process does not call for exceptional treatment or highly skilled labour. No special equipment is required.

Typon material is inexpensive, sold in convenient quantities, and adds to the resources of the Litho and Planographic Printer while greatly reducing his working costs.

The Typon Catalogue, fully illustrating and describing the process, will be sent on request.

TYPARY & TYPON Co LTD.

Telegrams: TYPANTYPO, FLEET, LONDON.

1-4, RED LION PASSAGE, FLEET STREET, LONDON, E.C.4.

Telephone: CENTRAL 1376

The Young Compositor's Guide to Language Composition

By G. A. SAYERS (Concerning Russian).

RUSSIAN! What need for a knowledge of Russian composition, probably queries some youthful or more mature but somewhat pessimistic compositor? As, during the early part of the Great War Russia suddenly appeared upon the horizon as an awakened and potential trading community, leading many printing firms to invest capital in Russian language matrices and type faces to meet the demands of enterprising captains of industry swift to seize prospective outlets for their wares and merchandise, so, in a not-far-distant day, Russia, purged from what many regarded as her insane internal policies will arise regenerated and take her place among the nations of the world, playing a more important part in world commerce perhaps than the most optimistic of our politicians and leaders of history either dream or anticipate.

With this view in mind, and the belief that Russian composition will be greatly in demand in the near future, the following brief but comprehensive treatise, as an aid to equipment for the "would-be above the average compositor," is presented.

THE LAY OF THE CASE.

Thanks to the enterprise of Messrs. Stevens & Co., typefounders, Southwark Street, S.E., who specialise in Russian founts of type faces, no special make of case for Russian characters need be secured, the standard English cases having been so ably adapted for the purpose by them—a close study of illustration (as below) will enable a compositor to speedily acquire location of the individual characters relating to same.

RUSSIAN UPPER CASE.

А	Б	В	Г	Д	Е	Ж	Ъ	Ь	Ѣ	І	Ѳ	Ѵ
З	И	І	К	Л	М	Н	Ф	Ѣ				
О	П	Р	С	Т	У	Ф			Ѣ́	Е́	Ѣ	Й	І
Х	Ц	Ч	Ш	Щ	Ъ	Ы	Ѳ	Ѵ	Ы́	Ъ́	Ы	Ю	Я́
Ь	Ъ	Э	Ю	Я	Ѳ	Ѵ							
1	2	3	4	5		Й			а́	е́	ѣ	и́	і
6	7	8	9	0			ѳ	ѵ	ы́	ъ́	ы	ю	я́

RUSSIAN LOWER CASE.

(	[	!	?	'	.		Thin and Mid. Spaces.	ѣ	ж	э	г	ш	щ
Hair Space	б	с		т	о		и	ь		ы	ъ	ѣ	э
к												ю	ѳ
ѵ	к	л		м	н		е	й	п	,	я	En Space	Em Space
ч													
ц	у	в		т	Thick Space.		а	р		—	;	Quads.	
ф										.	:		

R. H. STEVENS & Co. Ltd., LONDON.

ROMAN V. ITALIC CHARACTERS.

Since many of the Russian italic lower case characters change their formation, and thus differ entirely from roman, a concentrated study by comparison of the following lower case italic letters Nos. 4, 5, 9, 14, 16, 19, 23, 25, 26, 30, 35 and 36, with the roman characters, will prove of great value to correct composition when a compositor is called upon to set Russian italic in association with the roman. A reference to italic characters in Russian double case (below) will assist in the discrimination of the characters mentioned.

RUSSIAN DOUBLE CASE (For Italic)

(	[	!	?	'	:		Thin & Mid. Spc.	ѣ	ж	э	г	ш	щ	А	Б	В	Г	Д	Е	Ж
Hair	б	с	д	о			и	ь		ы	ъ	ѣ	э	З	И	І	К	Л	М	Н
т												ю	ѳ	О	П	Р	С	Т	У	Ф
ѵ	к	л	м	н			е	й	п	,	я	En Space	Em Space	Х	Ц	Ч	Ш	Щ	Ъ	Ы
ч														Ь	Ѣ	Э	Ю	Я	Ѳ	Ѵ
ц	у	в	т	Thick Space.			а	р		—	;	Quads.								Й
ф										.	:									

R. H. STEVENS & Co. Ltd., LONDON

A thorough mastery of the whole of the Russian characters must be achieved, since a knowledge of these is vital to success in composing the language, and, as an aid to this attainment, the same, together with their specifications and names are herewith set out, the numbers being inserted solely for reference purposes.

THE RUSSIAN ALPHABET

No.	Character	Specification	Name
1	А а	a	ah
2	Б б	b	ba
3	В в	v	va
4	Г г	g *or* gh	gha
5	Д д	d	da
6	Е е	e	yeh
7	Ж ж	zh	zha
8	З з	z	ze
9	И и	i	ee
10	І і	i	ee
11	К к	k	ka
12	Л л	l	el
13	М м	m	em
14	Н н	n	en
15	О о	o	o
16	П п	p	pe
17	Р р	r	er
18	С с	s	ess
19	Т т	t	ta
20	У у	oo	oo
21	Ф ф	f	ef

Dignity and Distinction in Display

CASLON OLD FACE HEAVY OUTLINE

A VALUABLE ADDITION TO THE CASLON OLD FACE HEAVY SERIES

The complete Series

18-pt. to 72-pt.

is in active preparation, and will be ready for delivery at an early date

H. W. CASLON & CO. LIMITED
82 & 83 Chiswell St., London, E.C.1

Telegrams—"CASLON, PHONE, LONDON." Telephones—CLERKENWELL 2740, 2741, 2742, 2743

And at MANCHESTER, GLASGOW, AND DUBLIN

SET IN 24-PT. AND 30-PT. CASLON OLD FACE HEAVY OUTLINE, AND 6-PT. AND 8-PT. CASLON OLD FACE HEAVY

22	Х х	к, Ger. *ch.*	ка
23	Ц ц	ts	tsa
24	Ч ч	ch *or* tch	che
25	Ш ш	sh	sha
26	Щ щ	sh-tsh	sh'tcha
27	Ъ ъ	e mute	yaR
28	Ы ы	y	ie
29	Ь ь	y	yari
30	Ѣ ѣ	ya *or* a	yaty *or* yati
31	Э э	e	ai
32	Ю ю	u	yoo
33	Я я	ya	yah
34	Ѳ ѳ	f	ph
35	V v	e	eezhet-sa
36	Й й	i (short)	av

CHARACTERS TO MEMORISE.

A careful perusal of the above alphabet will reveal the fact that certain characters bear a marked similarity to each other, and it is suggested that the distinctive features each in relation to the other of the following characters, Nos. 8 and 31, 9 and 14, 16 and 23, 12 and 22, 25 and 26, 27 and 30, 33 and 36, should be carefully noted and memorised.

A FEW OBSERVATIONS.

(*a*) Characters 27 and 30 have been abandoned in the Russian telegraph service.

(*b*) Character 1 is rarely an initial.

(*c*) Character 10 is never final, but is frefrequently used before other vowels as a substitute for its companion, character 9, the latter of which may be used either as an initial, a medial, or a final.

(*d*) Characters 11 and 22 cannot be followed by characters 28 and 29.

(*e*) Character 27 is never an initial; is sometimes used as a medial, but is most frequently used as a terminal.

(*f*) Character 28 is never an initial, and cannot follow characters 4, 7, 11, 22, 24, 25, or 26

(*g*) Character 29 may appear at the end of a line or medially, but never as an initial, and character 33 never follows characters 7, 23, 24, 25, or 26.

(*h*) Character 34 is only used in words derived from the Greek.

(*i*) Character 35 is only used in modern Russian.

(*k*) Character 36 is never an initial, and is only used after vowels with which it forms a diphthong.

TERMINATIONS.

The terminations of masculine adjectives in Russian are comprised of the third, fourth and sixth diphthongs (characters 10, 15, and 28, each combined with character 36).

HINTS ON VOWELS AND SEMI-VOWELS.

(*a*) Every Russian word ends either with a vowel or semi-vowel, while words of more than one syllable have an accent or stress mark. Great care must be exercised that the accent is placed on the correct letter, since an error in this direction will produce a word of an entirely different meaning.

(*b*) The semi-vowels consist of characters 27, 29, and 36, and it is of the utmost importance for compositors to distinguish between characters 27 and 29 when using after character 12, as the position of these decide whether the "l" shall be sounded as a soft liquid or a deep Russian.

CAPITALISATION.

(*a*) Capitals should be used very sparingly; they are in Russian usually confined to the Deity, proper names, the names of countries, and to buildings and titles.

(*b*) Lower case letters should be used for adjectives from proper nouns; for the personal pronoun I; the abbreviations Mr. and Mrs., unless these commence a sentence; and for the days of the week, the seasons and the months of the year.

WORD DIVISION.

In Russian word division a diphthong must not be broken, but a division may be made between two vowels or two similar consonants, and after a vowel or a medial.

HINTS ON FUNCTUATION.

The points of punctuation in Russian are similar to the English, with the exception that:

(*a*) Apostrophes are not used in Russian, though sometimes provided by typefounders, quoted matter being indicated by two commas, thus ,, (unreversed), followed by a thin space at the commencement of quotation, and by two reversed commas '' at the close.

(*b*) The one em dash (—) is used for dividing run-on dialogue matter.

(*c*) Three fullpoints close up (...) denote a break or a pause in conversational matter.

(*d*) The hyphen is used as in English for word division and in compound words.

FIGURES.

Figures are used in many respects as in English: Character 4, preceded by a thin space, follows the year; if years are duplicated, as 1924-1925, then character 4 is likewise duplicated; a close study by observation, however, is essential, and will speedily give points of efficiency respecting their correct uses.

BUY YOUR

Lithographic Varnishes

Direct from the Manufacturers

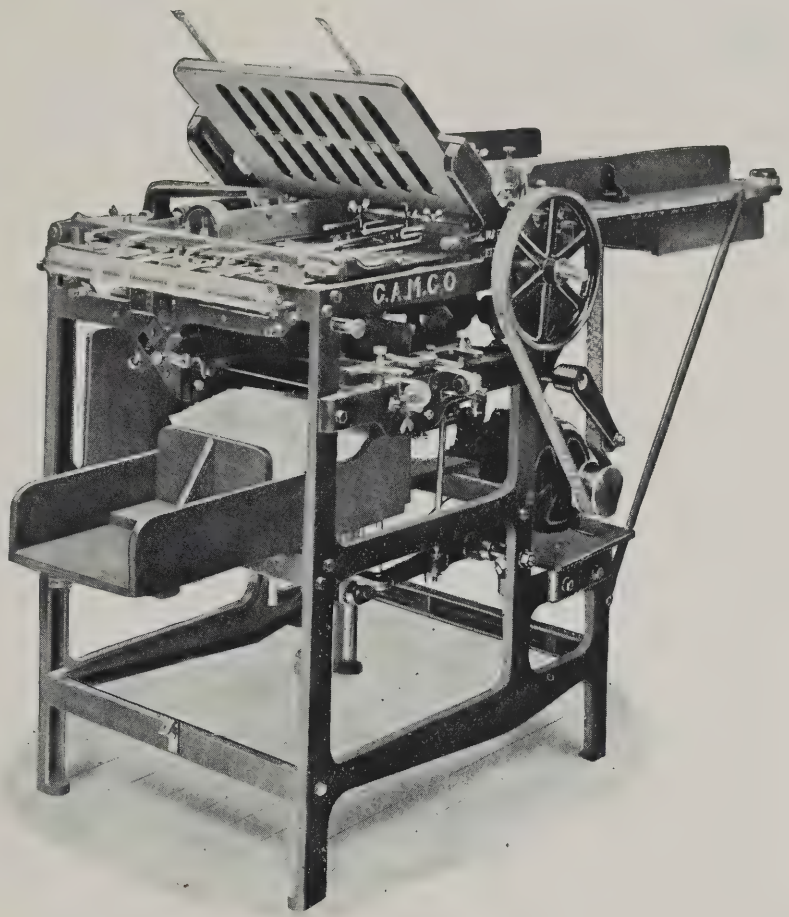
91/2, SHOE LANE,
LONDON - E.C.4
HOLBORN 1930.

3 EAST REGISTER
ST. - EDINBURGH
CENTRAL 1126.

DANE & CO.

Established 1853.

Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.



The CAMCO Demy Folder

The popular, efficient Folder that has proved itself in over a hundred English and many other printing houses to be the most productive small jobbing folding machine in existence.

Maximum sheet size: 18in. x 23in. Minimum: 4in. x 5in.
Makes 4 pp., 6 pp., 8 pp., 12 pp., 16 pp., 24 pp. and 32 pp. folds.
Speed: 3,600 sheets per hour. Floor space 3ft. 6in. x 5ft. 6in.

SEND FOR PARTICULARS TO-DAY,
OR INSPECT IT IN OUR SHOWROOM.

The Canadian-American Machinery Co., Ltd.

CAMCO HOUSE, 63, FARRINGDON STREET, LONDON, E.C.4.
'Phone: Central 1165.

Encouragement of the Use of Photolithography

THE progress that is being made in the development of offset printing and the applications of photolithography has no more striking example than the inauguration of Phototype, Ltd., who have realised that the lithographic industry requires for the rapid exploitation of the photo-offset process a trade house equipped with a really up-to-date installation and a staff highly qualified in all that photolithography suggests.

We have received from Messrs. Phototype, Ltd., West End Lane, Barnet, Herts., a quarto booklet that is in itself an excellent piece of propaganda for photolithography, quite apart from its uses to Phototype, Ltd. No firm that has undertaken to produce work on a large scale by the new process has set forth the advantages of this new development in such an honest way, at the same time anticipating with confidence an immediate satisfactory return for their enterprise. The specimen pages show a wide range of examples that should make an immediate appeal to publishers and letterpress printers, and even to a large number of lithographers, in that they demonstrate many commercial applications of the process. The examples include reprinting a page in Greek either the same size or to any necessary scale of reduction; pages of typewritten matter, steel plate engravings, ordinary leaflets, books, Arabic and music. Of particular interest are the pages devoted to actual demonstration of the high quality of Phototype reproduction by printing in each case on the same page a letterpress impression from the original and a page reproduced by Phototype, Ltd., both on smooth and rough papers. In this way examples are given of ordinary novels illustrated by fine line drawings and others reproduced by halftone; the last example mentioned is a most creditable piece of work.

The statements that are made in the booklet published by Messrs. Phototype are very sound, and put their case so well for photo-offset work that we reprint some of them for our readers:—

"The progress of photolithography has been rapid in the last few years, and is daily gathering momentum, but like all new developments photolithography has suffered in the past from the crazy attempts of some of its supporters to claim for it more than it could accomplish and failed in the accomplishment.

"Phototype has set out to standardise the reproduction by photolithography of anything and everything—black and white. Heretofore, of a hundred varying methods of photolithographic printing, in black and white, ninety-nine per centum have claimed a secret or a patent, and have wasted their energies in clumsy and expensive systems of working; most of them have been worked in conjunction with a colour-printing department to the detriment of both, and when success has been attained the cost has been prohibitive. Phototype bases its claims on the knowledge its experts have gained after many years' work in every branch of lithography, photolithography and photogravure. With this experience to guide them a factory has been designed and equipped with the latest plant to ensure production on the most scientific and the most labour-saving principles; freedom from dust, everything chemically clean, mechanical mixers, automatic exposures, and the work so standardised that what formerly required a highly skilled craftsman becomes almost a mechanical operation on mass-production lines.

"Phototype is specially adapted for reproducing type and black-and-white pen or pencil drawings, whether as an entirely new work or as a facsimile of works already published—books of which no plates are in existence, old MSS., old and rare editions.

"A great deal has been said anent photolithography superseding letterpress printing, and if it can be done Phototype will make it possible. It is an intriguing proposition from the publisher's point of view. He dispenses with the cost of standing type, moulds and plates; he saves the expense of making ready on machine, and is thus enabled to print much shorter editions, which means he can lock up so much less money in printed stock—the bug-bear alike of the publisher and the printer. When his book has been published there will be no expensive plates to store—a negative, very cheaply printed down on a thin metal plate whenever a reprint is required, is all that is necessary. Small and cheap editions can be reproduced from larger and more costly editions without going to the expense of re-composition. Examples are given in our specimen pages.

"Attention may be drawn to the reproduction of a typewritten MS. without any intervention on the part of a letterpress compositor. In our specimen no headlines have been used, but, of course, they could easily be added; but Phototype, enterprising itself, appeals to the enterprising publisher, who may wonder at the necessity of repeating three or four hundred times the name of the very book one is reading; again, the lines in the specimen page are not all of identical length owing to the exigencies of the typewriting machine, but why need they be? Are the lines of a poem or even of the Psalms printed all of equal length? Are the lines of a typewritten letter or even of our own handwriting of equal length?

"Phototype reproductions on zinc or aluminium will be supplied to the trade very expeditiously, and the quality in all cases guaranteed. Lithographic printers will appreciate the time-saving qualities of Phototype plates and the way in which they will stand up for very long runs. Any-sized plates can be supplied up to 60 by 40."

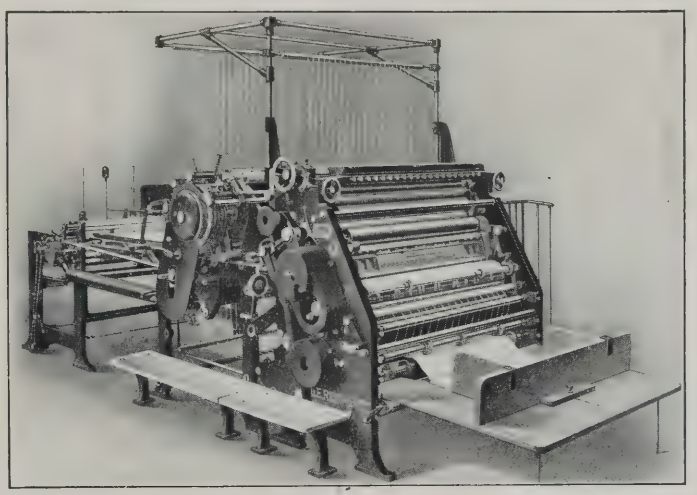
The notes on the reproduction of typewritten manuscripts by offset printing are worthy of serious consideration; the photo-engravers made similar suggestions years ago, but the use of the offset process makes the idea much more practicable. The typewritten pages could, however, have been made more legible; there is insufficient space between the lines for easy and continuous reading; the lines should be made longer and the space between the lines increased; it would then be possible to increase the size of the typewritten pages so that on reducing to the present dimensions the individual letters would be smaller; but the increased white would, we suggest, give improved legibility.

HAVE YOU STUDIED THE POSSIBILITIES OF THE LATEST

Combined Ruling and Printing Units

for

Account Book, Municipal, Shipping, Government and General Work?



STYLE 1.
For Mass Production only.

The "Rokoli" One Unit (Rulex Rotary)

Automatic Feeder; 4-Striker Disc Ruler; Rotary Printing Machine, printing from Curved Stereo Plates only. Total depth of All-over Letterpress Matter 17in. Output: **3,000** per hour.

STYLE 2 *(as illustrated).*
For Long or Short Runs.

The "Flakoli" One Unit (Rulex Tandem)

4-Striker Disc Ruler; Rotary Printing Machine, printing Headings and Footnotes to depth of 3½ins. from ordinary type matter. Blocks and stereo plates can also be used.

Output (Hand-fed): **2,400** per hour.

Plants of this description are being successfully operated in Great Britain.

IMPORTANT PATENTED IMPROVEMENTS are incorporated on these and all other Foerste and Tromm Machines, including the latest pattern Single and Double-Sided Disc Rulers with Pile Feeder. "Make-Ready" time greatly reduced, and accuracy of work increased.

THE PRINTING SECTION OF THE UNIT has efficient Cylinder Inking and copes with the heaviest formes. Spare chase supplied for rapid change-over of jobs. Minimum of "Make-Ready" required.

What you Get: Higher Output than with separate ruling and Printing Machines.

What you Save: Capital cost of separate Printing Machine; Floor Space, i.e. Rent; Labour Costs; Wastage; Time.

If our claim sounds too overwhelming—
DON'T BELIEVE WHAT WE SAY, BUT ASK US TO PROVE IT!

Full particulars of the above, also the Single and Double-Sided Automatics, Baby Bench Models, Etc., from the

Sole Agents:

SOLDANS LTD., 44/46, Eagle Street, Holborn, W.C.1.

Better Printing—Its Advantages to the Printer and to the Consumer*

By HARRY HILLMAN

THE question of better printing is one that has been discussed off and on for quite a while, rather half-heartedly at times I am afraid, but even at that it has undoubtedly accomplished something. I believe you will agree that never has there been such recognition of the value of good printing as we find at the present time. Yet we still find there is by no means the recognition there should be, even on the part of printers themselves, and surely printers should be leaders in any movement that is for the benefit of their industry. There is still too great a tendency toward the idea that "so long as it can be read it is good enough." Printers themselves are largely, if not wholly, to blame for this condition. It can be traced back to the lack of system in the training of workers for the printing industry. We have been too strongly inclined to start apprentices without any consideration being given to their adaptability for the work they are to take up. Happily there is an awakening. We are now devoting greater attention not only to the selection of the boys, but also to their training after they are taken into the industry. Undoubtedly the coming years will see much greater advancement, and we will see greater progress in the movement for better printing.

If a business man is not feeling quite up to his accustomed physical standard, what does he do? If he is wise, he consults a physician. Does he tell that physician what to give him? Not by any means. He takes the physician's advice, accepts his prescription or the remedy for his ailment, and pays the bill without questioning the physician's recommendations, confident he will derive the required benefit. Of course, he selects a *good* physician. If a man is in legal difficulties he selects a good attorney, on whom he depends to get him straightened out. Likewise, if that same man contemplates erecting a building he seeks the services of a good specialist, an architect, and after expressing his own ideas regarding what he wants he leaves the architect to draw up plans, write the specifications and arrange the details of building

Do we find the same situation when that same man starts to get out some printed matter for the purpose of building up his business, for creating sales for the commodity, whatever it may be, in which he is dealing? We do in about five cases out of a hundred, possibly ten, but in the large majority of cases the situation seems to be entirely reversed. Most buyers of printing apparently know more about what is best suited to their requirements than the printer does. Yet it is the printer's business to produce printed matter; he is the one who should be consulted as to what is best suited for the purpose, and he should be in a position to advise and counsel, to offer suggestions, to arrange the details of selecting the paper, the engravings, the type, and so on. I believe firmly that if printers held the same position in their field as the physician, the lawyer and the architect do in theirs, we would soon see less of the haphazard printed matter which now floods the country.

What is the purpose for which most of our printed matter is produced? Is it not for creating business? Then, is it not essential that the printed matter accomplish its purpose as efficiently as possible and with the least possible waste? Of course, the question of price enters largely, almost wholly in fact, into nearly every job of printing. But is it not sound logic to argue that if putting a few dollars extra into a piece of printing will make it produce greater returns, those few extra dollars will be well spent?

Printing to-day, as I have already stated, is produced almost wholly for the purpose of creating business. That is the phase of the subject I am discussing here. It is not my intention to consider work that comes under the head of private limited editions, or de luxe editions, or the higher artwork. We are fortunate in having some printers in the country who can devote their time to work of that nature, for we cannot dispute the fact that it has a beneficial effect on the industry as a whole, and that it raises the standard of the industry. It is a joy, an inspiration, to be able to handle and mull over a piece of printing of that character. But we cannot all be producers of de luxe printing all the time. In fact, were it not for what we might call the general run of printing, which produces the wherewithal for carrying on our daily activities, I doubt whether any of us would have the wherewithal to indulge in some of the de luxe editions.

So let us get down to brass tacks and keep in mind the fact that we are dealing solely with printing that is for the purpose of building business.

We are living in an age that has been called the strenuous age. As the poet has told us:—

> . . . We are living
> In a grand and awful time,
> In an age on ages telling,
> To be living is sublime.

In our present business life we are forced to count the minutes. Elimination of waste is the watchword. The ordinary business man has not the time to study carefully every piece of printed matter that reaches his desk through the medium of our postal system. A hurried glance is about all he can give it, and if any piece is to accomplish its purpose it must almost instantaneously flash its message to the mind of the one who receives it, so that if it presents something in which he is particularly interested, he will either go through it immediately or lay it aside until he has the time to give it a careful reading. If it does not impress him immediately it finds its way into the yawning cavern at the side of his desk—the waste basket—and there is another piece added to the waste of industry.

So the first thing to be considered is the presentation of the message—the layout, the design, the typography, or the illustration, whatever is used to catch the attention of the reader, and hold it

*The substance of an address delivered before the combined groups of the Milwaukee Typothetae.

Quality Papers

LION BRAND
MANUFACTURE
HOME MILLS PARK

Quality Printing

COATED PAPERS and BOARDS

for the

QUALITY PRINTER

Vols. 8, 9, 10 and 11 contain a range of standard stock qualities to meet practically all requirements.

SAMPLE SHEETS *of* ANY QUALITY *n* APPLICATION

Stocked by

JOHN DICKINSON & CO., LTD.

HOME PARK MILLS - KING'S LANGLEY - HERTS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Electrotyping

BADOUREAU AND JONES LTD.

Fine Art Electrotypers
and Stereotypers ::
General Engravers, etc.

Speciality :

Direct Deposited Nickel

Electros (Nickel Deposited direct upon the Mould) for Colour Work, Cartons and Cardboard Boxes, Embossing Plates, &c.

POPPIN'S COURT, FLEET STREET
LONDON, E.C.4.

Telegrams :—
Badoureau
Lud. London

Telephones :
Central 246
Central 247

Stereotyping

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

until the message is impressed upon his brain. If the message is concealed in a jumbled mess of type matter the ordinary reader will not wade through it. It must be made easy to read—and here we have the essential feature that should be considered above all others when any piece of printing is being planned. "Type is made to be read," said the late Benjamin Sherbow, and no truer statement could be made. What good is type if it is not read? Yet, how often we see printed matter that has the appearance of having been thrown together without any consideration having been given to making it easy to read.

In planning the layout, then, careful attention should be given to ease of reading. Display lines, which are attention catchers, should not be too long, and they should be so arranged that the attention is caught immediately and held, or led into what follows. Then the reading matter that follows must be arranged in its logical order so that the reader will be carried through it without any distracting elements to break the continuity of thought while he is reading. The typography is a most important part, because it is through the typography that the message is conveyed. If illustrations are used to catch the attention they should be designed with a view to leading the reader into the message the moment his attention becomes centred upon them. The important point to consider all the way through is to make the reading matter inviting, so that the piece of printed matter will accomplish its purpose.

It might be well to inject right here that any piece of printing must be suitable for the purpose for which it is produced. This should be kept uppermost in mind throughout the planning and designing. If it is not suited to its purpose, then no matter how good the typography and the other elements entering into it, it can not be considered a successful piece of printing. To stretch the imagination a little for the sake of illustration, let us say we are getting out an advertising booklet for heavy auto trucks. It would be out of place entirely to handle it in the same manner we should if we were producing an invitation to a full dress ball or an announcement for Tiffany jewellery. Similarly, it would be a mistake to get out a de luxe piece of printing on expensive handmade paper to sell mouse traps. Printing must be suited to its purpose. But while we are making a piece of printing suitable for the purpose for which it is being produced, we must not overlook the important fact that each piece should receive the best workmanship possible, keeping in mind that its object is to get results. Results are what count; they are what the customer is looking for, and many a good prospective customer has been turned against the use of printing simply because some piece did not produce the results he expected.

Going from the typography, or the presentation in type of the message to be conveyed, we must also consider the other elements, for each one has its place in the appearance of the finished job. Many a good piece of typography has been spoiled by the wrong selection of paper, by poor press work, or by the use of a combination of colours that clash rather than harmonise. Is it not worth while to put a cent or two a pound more into the paper if it is going to mean the difference between getting the message read and having it thrown into the waste basket? The average person likes the feel of a good piece of paper. Notice how frequently you see a person pick up a piece of printing and feel the paper. It is poor economy to try to save a few cents a pound on the paper, or a few dollars on the entire amount required for the job when the paper makes such a difference in the appearance as well as in the results secured. Likewise it is poor economy to cut down a few dollars on the press work when so much depends on it for the finished appearance. The character of the engravings used presents another important phase in the production of a good piece of printing. Yet how often we see engravings that have apparently been made without any consideration having been given to the kind of paper on which they are to be printed. An eighty-line screen halftone is just as much out of place on a highly finished enamel paper as a one hundred and fifty-line screen is on news print.

Still another essential item is the ink, frequently considered a small part of the finished job. Yet how many jobs are practically ruined because an inferior grade of ink has been used? Many printers seem to have the mistaken idea that they are saving money when they use a cheaper grade of ink. If they would only make a careful test they would most likely find that an ink that costs a little more a pound would not only go further and give a much better covering capacity, but would also bring about a big improvement in the appearance of the finished product.

Mark well the fact that you can not slight any part of the work in a piece of printing without its having an influence on the final test of its success. From the original planning and designing, through the typography, the selection of the paper and the engravings, the presswork, the ink and the binding, all these factors must be in harmony and up to standard, or the job will fail in the final test.

These thoughts which I have been emphasising are really fundamental principles, possibly elementary principles, which are known to all good printers, and should be known to all who have anything to do with the production of printed matter. They have a distinct bearing on the subject of better printing, and every printer or allied tradesman should see that they are emphasised when dealing with the buyer of printing. This would have a great tendency toward improving the character of by far the larger proportion of the printed matter that is being turned out.

What is the advantage to the consumer of better printing? I believe I have already stressed this point in a measure, but possibly it would be well to go into it a little further. Let me use this statement, or question, which I have used several times before: Take, for example, the ordinary handbill or dodger thrown at doors or put in mail boxes. This class of work is generally got up rather cheaply, probably costing but a few dollars a thousand. If by the expenditure of an extra dollar or two a thousand that handbill can be improved with more effective typography, a better grade of paper, and a little more attention to the presswork, so that it attracts greater attention and creates additional sales, is not the extra expenditure a good investment?

I have emphasised the fact that printing to-day is produced primarily for the purpose of building business, for creating sales. In a large measure a business institution can be judged by the character of its printed matter. Poorly printed literature has a tendency to make the one who receives it feel that the house sending it out is a cheap institution. On the other hand, when we receive

a piece of business literature nicely printed on good paper, folded evenly and inserted in a good container, we immediately form the imprssion that the house sending it is a substantial and responsible institution, with which we should like to do business.

Good printing has a great influence in building up the prestige of any institution. We like to do business with a bank that has an impressive building. In some way it gives us a sense of security; it creates the impression that the institution is a prosperous one. We like to go to a good clothing store and pay $25 or even $50 more for a suit of clothes, because it gives us the satisfaction of being well dressed and makes us feel we create a good impression. A $25 or $30 suit of clothes would cover our nakedness just as well as one costing from $75 to$100, but somehow or other we cannot help feeling that the $100 suit makes a better impression and makes us look more prosperous. In just the same way good printing is of benefit to the consumer; it creates a much better impression in the mind of the recipient, and makes him feel he would rather do business with the house sending it than with one sending out inferior printed matter.

What is the advantage to the printer of better printing? Well, leaving aside for the moment the possibility of increased revenue, can we measure the satisfaction that comes from producing a piece of work in which we can take real pride? And is there not a great deal more satisfaction and true enjoyment to be derived from producing a superior piece of work than from one that is mediocre? Is it not true that when a real high-grade piece of work is going through the plant every man there is up on his toes, taking particular pains to see that at least his part of the job is done right? It requires a higher degree of skill to produce real good printing, and the printing house that is doing good work has a much higher grade of personnel than the one doing the common run of work.

The true measure of success in this life is not the amount of money a man makes out of his work, but the real pleasure and satisfaction he gets out of what he does; and real enjoyment comes from doing well that which we are given to do. Yet—and here is where some of my good friends will charge me with being real mercenary—yet, unless with his pride and pleasure derived from doing superior work a man makes sufficient of this world's goods to keep body and soul together, can it be said that he is a success? So the monetary side must be considered, and it can well be said that there is much greater profit in doing good work, and a number of good reasons could be given for it. Certainly it builds greater prestige for the printer. Most users of printing—that is, those who demand good printing—will seek a house with a reputation for doing that class of work, and they are generally willing to pay more for it. But above all, the printer who is known as a producer of high-class work seldom finds it necessary to seek competitive jobs on which profits must be cut to get the orders.

So better printing has its advantages for both the printer and the consumer, in building up a more substantial business, in creating greater prestige and a more favourable impression, and—by no means least—in giving greater satisfaction. And both producer and consumer profit.

Mr. A. E. GOODWIN, the Federation Secretary, and Mr. A. E. OWEN-JONES, Editor of The Caxton, at Waterloo on September 26th, en route for America. Mr. R. A. AUSTEN-LEIGH and members of the Federation Staff assembled to wish them "bon voyage."

Frontype SERVICE

5.30 p.m. "That Fry's?

We're working late, can you send us 10 cwt. Lino right away?"

5.40 p.m.

and the metal is on the way!

PRINTING is always wanted in a hurry, and Printers rightly look to their suppliers to help them. We are organised to meet the demand, and the quality is *always* right.

FRY'S METAL FOUNDRIES LTD.

25-42, Holland St., Blackfriars, London, S.E.1

'Phone : HOP 4720 (4 lines).

Branch Foundries at Manchester, Bristol, Glasgow and Dublin, enable us to deliver quickly to all parts of the country.

Art and Publicity*

Fine Printing and Design

PROGRESS in the art of modern advertising has been made in a number of ways; for example, in typographic display the artist, apart from the typographer occupies a secondary place, whereas in advertisements that rely for their force upon pictorial expression the artist must carry the full weight of a successful appeal. In the introductory essay to Art and Publicity the author confines himself more to the value of the artist's work from the artist's standpoint, and in this way presents the subject from a helpful point of view.

This volume is the special autumn number of The Studio for 1925, and the title conveys its full purpose. The introduction or essay already mentioned extends to twenty-four pages, and provides much thoughtful comment and useful information, tracing back as it does the growth of the art from the historic advertisement of Caxton in 1477.

In considering the progress that has been made in artistic advertising, attention is rightly drawn to the remarkable change in outlook that has come to the artist to-day. A generation ago it was considered to be beneath the dignity of artists to apply their talents to purely commercial ends, preferring, as most of them did, to paint pictures that were described as pure art, rather than have anything to do with art that was of assistance to commerce. The change that has taken place is indicated by the number of distinguished artists whose names are seen on posters or even in the advertisement pages of the daily press. Commercial art to-day is a living force, and the art schools who have encouraged their students to apply their energies along such useful lines deserve every commendation for the service they have rendered. The artists have a genial occupation, industry is stimulated, and, without question, the wide dissemination of good drawing and designs allied with pleasing colour schemes, have had a highly beneficial effect in the leavening of public taste. The essay says: "Late in the last century and early in this present one several distinguished art masters acted with conspicuous ability in leading students to a better understanding of the place and usefulness of art in commerce; their names will be long remembered, because the effects of their labours are now being felt. Directors of galleries and museums also did much to foster education and advancement, and their good work still continues."

It is gratifying to read in the essay that for once in a way the artist has felt it necessary to recognise the importance of photographic methods of reproduction both in monochrome and colour in the growth of advertising art. Photographic reproduction processes are perhaps the most outstanding feature in the progress in this subject; but whilst admitting the importance of photographic illustration, we are somewhat surprised that greater prominence has not been given to the value of wood engraving as a medium for illustration. Two or three examples are shown, and there is a reference to the subject in the introduction, but it might have been worth while to have directed attention more immediately to this subject. We are neglecting the modern "school" of wood engraving, and there are not sufficient young students taking up its study; everything possible should be done to encourage this beautiful craft and extend its use.

The examples are well printed, some in monochrome and with a good sprinkling of colour plates. The collection is in many ways a good one, although in the case of English and American work at any rate it cannot be described as well balanced. Some artists and firms are more than well represented, whilst others who are equally or even better known are omitted; but this does not detract from the usefulness of the collection, both for the expert and the student, who will find profit in discriminating between the examples that possess the essential powers to increase sales and the others whose value lies more in their good qualities of pictorial representation or design.

In adapting individual subjects to fit the pages it has been necessary in some instances to give on one page reproductions that vary considerably in their scale of reduction, so that some excellent work is dwarfed in effect by the adjacent pictures; no doubt this is inevitable.

The usefulness of the plates might be improved by a definite reference to the purpose for which the designs are to be used. In the case of English advertisements the firms are sufficiently well known to make this unnecessary to English readers, but in the case of American and other examples a statement of the nature of the business advertised would be of material assistance. A reference to the size of the original showcard or advertisement would also be appreciated. In a few cases drawings are included without the typographic setting and without the sense of margin that we remember to have been associated with them in the press, so that the value of the advertisement as a whole cannot be fully realised. The essay refers to the plates in the following terms:—

"The numerous illustrations that are printed on the following pages at once demonstrate that commerce and art, through advertisement, have already made great strides towards a common unity of purpose. In a comparatively short period of years a new aspect has come to business, a new art has been revealed, and a new appreciation has arisen among the public. The reproductions represent far more than a mere collection of designs; they exhibit a type of art that is peculiar to our time, progressive in character, and which relies, as good art should, on fixed demand and useful purpose. It is therefore propitious that this form of art, seen every day by millions of people, and consequently far-reaching in influence, is in the hands of, and is being continually reinforced by some of the best available talent. How thoroughly and with what creative skill and technical ability the designers are doing their work is shown by this collection, and its general quality augurs well for the future."

We are interested to note that The Studio proposes to publish annually a volume illustrating the most recent developments in the association of Art and Publicity. The Editor makes the fol-

*Art and Publicity, Fine Printing and Design, by SIDNEY R. JONES Published by "The Studio" Ltd., 44, Leicester Square, W.C.2. 1925. Price 7/6 net. Cloth Binding 10/6. Quarto pp. 172.

HAVE YOU GOT OUR

TRADE PRICE LIST

LOWEST CURRENT PRICES at a glance

Every Printer
should have this Price List

Prices of

Gummed Papers of every kind
Coated Papers: Art, Chromos, Enamels, Surfaces, Plain, and Gummed
Fancy Papers
Leather Papers
Cover Papers
Banks and Bonds
Stay Papers and Gummed Tapes
Stationery Lines
Etc., Etc.

It contains the present price and discounts of every kind of Paper that we sell, also an interesting list of Job Lots at special prices.

Published Quarterly for the Trade only

If you are a Printer, and do not receive this <u>every</u> quarter, send us a Post Card to-day

SAMUEL JONES & CO. Ltd.

Gummed and Coated Paper Makers

BRIDEWELL PLACE - - - LONDON

lowing comments, which we are pleased to publish:—He will be pleased to receive specimens, as they appear, of new works for consideration in connection with future issues. Posters, press advertisements, showcards, booklets, box and tin wrappings, labels, trade marks, prospectuses, letter-headings, in fact any kind of printed advertising of good design, will be represented in future issues. The Editor's aim is to produce a series of works of the utmost possible value to the business community and to the agent, designer and printer, as well as to all those who appreciate good art wherever it may be found. He will, therefore, be glad to have the following information in respect of each specimen sent in:—(1) The name and address of the advertiser; (2) the name and address of the designer; (3) the name and address of the agent; (4) the name and address of the printer. Nothing should be sent of which the sender is unable himself to authorise reproduction. Specimens should be addressed to The Editor, Art and Publicity, 44, Leicester Square, London.

What Does Estimating Mean?

FUNDAMENTAL PRINCIPLES OF ESTIMATING.

1. Understand thoroughly the work to be estimated.
2. Determine the most economical method of manufacture.
3. Have an intimate knowledge of materials proper for the work.
4. Possess a working knowledge of the art of design, illustrating, engraving and electrotyping.
5. Understand the manufacturing processes of printing.
6. Be able to forecast the time required for the various operations.
7. Know the productive capacity of men and machines.
8. Understand the use and application of cost figures.
9. Exercise honesty and accuracy regardless of condition.
10. Always maintain a profit.

With these sane principles in mind, the United Typothetæ of America have arranged a special course of correspondence lessons on this important subject. This is only part of the standard education courses for printers in cost-finding and accounting for workers which they are sponsoring.

A great many printers believe that estimating means simply a method of obtaining a price to quote in competition with other printers.

But estimating in its broadest sense is a far bigger subject than the making of prices; it embraces the working out of the details of specification, lay-out, and manufacture, as well as price.

Printing is largely a specification product. In many cases the price at which the work is to be sold must be given in advance. This is the pivotal point in the life of the printing order: right at this stage is determined whether or not a profit is to be made.

Therefore a tremendous responsibility rests upon the man who makes the price. He must possess a wide range of information regarding materials and manufacturing processes. He must have a general knowledge of all the technical details of printing.

It is his duty to analyse each order, separating it into all of its necessary operations. He must know paper, ink, type, art work, engraving and electrotyping; he must be familiar with the operations of hand and machine composition, make-up, imposition and lock-up, presswork, binding, and many other details.

He must be thoroughly familiar with trade customs. He must have a sufficient understanding of the Standard Cost Finding System to know to which cost centre each operation and item should be charged. The competent estimator is, in fact, a composite expert.

THE CONNECTING LINK.

He is the connecting link between production and marketing. Under his direction the work is routed through the manufacturing department, the quality is indicated, and the instructions are issued in accordance with the estimate. On the other hand, he has the closest of relations with the sales department, since his knowledge of the methods and details of production is the only means of determining in advance the commercial value of the product.

It is the estimator who stands between the business and the bank account.

In estimating there is no place for half-knowledge, vacillating opinions, indolence, incompetency, mental inertia, loose methods, or inaccurate results. Nor can sentiment, approximations, generalities, immature opinions, or inexperience be tolerated.

Estimating deals with cold, hard, definite problems involving facts and figures that require concentration, constant study, energy, and broad-minded investigation.

PRACTICAL PRINTING EXPERIENCE NOT SUFFICIENT IN ESTIMATING.

Practical experience in printing, while an excellent basis upon which to build a knowledge of estimating, is in itself far from being a sufficient training for a truly competent estimator.

A thorough knowledge of the requirements of accurate estimating is essential on the part of the estimator, and the training afforded by this course will do much to place the whole subject of printing upon a more stable foundation.

JOSEPH BANCROFT & SONS CO.
ROCKFORD WILMINGTON DELAWARE
Manufacturers of LINEN FINISH
BOOKCLOTHS & BUCKRAMS
Sole Agents Gt. Britain and Ireland:
NICKERSON BROS., 99 & 101 Worship St. London, E.C.2

New Convalescent Home for Printers

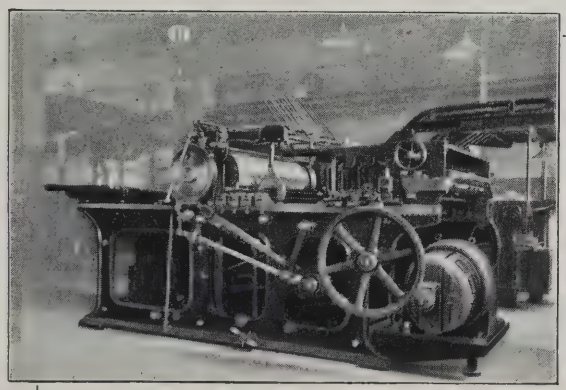
THE Printers' Medical Aid and Sanatoria Association have just decided to purchase The Hermitage Convalescent Home at Hastings. This will mean accommodation for one hundred patients.

THIN BANKS RAG TISSUES

**Always in Stock,
and to make.**

National Paper and Pulp Co., Ltd.,
201 Upper Thames Street, London,
E.C.4.

Telephone: CITY 9094. **Telegrams: "WOODPULP."**



ELIMINATE OVERHEAD BELTING AND SHAFTING AND UTILISE THE ELECTRIC DRIVE, WITH ITS EASILY VARIABLE SPEED, TO GET THE UTMOST OUT OF YOUR PRESSES

Note the convenience and economy of space in the drive illustrated above

We are Specialists in the manufacture of Electric Motors and their application to Printing Machinery

Let us advise you

Electromotors Limited
OPENSHAW
MANCHESTER

Selling Print

Advice from a Successful Seller

MR. FRED JOHNSTON, of Dallas, Texas, at the recent convention of the Associated Advertising Clubs of the World, held at Houston, U.S.A., delivered this very practical address on the subject of creating business:—

"Three men in a well-known manufacturing city took over a large and bankrupt printing plant ten years ago and put in a complete service organisation, devoted to the building of good printed advertising. To-day the company is in fine shape, doing a volume business, making money, and recently moved out of one large building into a larger building, especially planned and erected, in order to take care of its growing business. Twenty years ago certain printers were regarded as the leading printers in that city. They may be in business there still, but we never hear of them. They failed to mark the flight of time, and the readjustment of modern business left them beyond the pale.

The trouble with a great many of us printers is that we are trying to use the same kind of equipment and the same cost system that Franklin used, and we haven't got the Government printing contract.

THE INDUSTRY HAS CHANGED.

The printing industry isn't what it was in Franklin's day, nor is it what it was twenty-five years ago. There are a few large shops that specialise on this kind of printing and that kind of printing—forms, tariffs, tickets and the like—and when the average printer, specialising in the paper and ink kind of printing, go into competition with these fellows, a comparison of prices and services makes him look foolish. This printer is limited in his sales talk to 'Let Me Figure,' and the big fellow outfigures him because he specialises on one particular kind of work, and he has every modern device for the economical production of a definite class of work. The average printer is at a great disadvantage bucking this class of competition, because he is trying to do everything in the way of printing, and is thereby in competition not with one large printer, but with a dozen, each specialising in one particular class of printing.

THE AVERAGE PRINTER.

The printer that we are interested in is the average printer. His business is located in the average growing city. In his territory are a number of factories, wholesale houses, banks, retail stores, service agencies, and the general run of business. There are two ways for the printer to regard his trade area: First, he can say to himself, 'All these people have to have printing, and I will get out and get my share of the business.' Second, he can say, 'All these concerns are interested in getting more business, and I will get all I can do by helping them attain their goals.'

Unfortunately most printers belong to the former class. They take what comes their way—if they can outfigure the other fellow. If they do get hold of a concern who wants to leave the beaten trail and do something with printed salesmanship, the printer 'yesses' him, agrees with him, and humours him under the misguided assumption that 'The customer is always right.' By and by the efforts of this star customer attract the attention of some concern that knows how to advertise, and has the courage to tell the customer that his stuff is rotten, and the printer loses another customer.

There are a few printers who belong to the latter class. They look at the customer's requirements from the standpoint of advertising and selling, and insist that whatever he sends out must conform to the highest standards of modern merchandising. I say there are a few such printers, and it is encouraging to note that their ranks are being augmented by new members each year.

PRINTERS AND ADVERTISING AGENCIES.

I think, as printers, we owe a great deal to advertising agencies. As a general rule they have exhibited a fine brand of industry and intelligence in putting character into advertising produced by them. Agencies make mistakes just like everybody else, but a comparison of magazine advertising to-day and twenty years ago proves conclusively that a great distance has been travelled in the right direction. The advertising agencies are taking the same sized space and making it yield a greater return by more intensive and intelligent cultivation.

That is what the printers must do. They must become more proficient in making the same area of paper yield a greater crop of attention, reader-interest and returns. We can do this by disabusing our minds of the erroneous impression that the customer isn't amenable to suggestion. If the customer wants a sixteen page booklet, and turns in the copy and gives you his idea of the matter, analyse the booklet in the light of what he wants to accomplish. If you decide that he has done a good job of planning and writing, go ahead and execute his idea. If you see improvements that might be made, suggest them to the customer, and tell him why. Usually you'll find that he appreciates your co-operation, and will continue to favour you with his business.

CO-OPERATION WITH CUSTOMER.

I want to cite a few examples of how this works. You'll pardon the personal reference, but after twenty years in this business of creative printing I naturally know more about my own business than the other fellow's, though he may be doing a better job of it than I am.

A wholesaler had been in the habit of shopping around for his advertising literature. He asked us to bid on a large booklet he planned to have made. He was prepared to use expensive art work, good paper and good ink, but his idea was fundamentally wrong and his copy weak. We looked the proposition over, and when we went back to quote him a price, we told him that we felt that we could render him a valuable service in the way of revising his copy and changing his lay-out. It occurred to us that he might resent this, but we didn't believe he would put personal feelings above business success. He was delighted with the proposal, and told us to go ahead. The next time he planned a piece of mail advertising he called us in and asked for a sug-

EVERYONE KNOWS that to obtain **THE BEST** results good **CUTTERS ARE** essential. Cutters **MADE AT**

Erskine

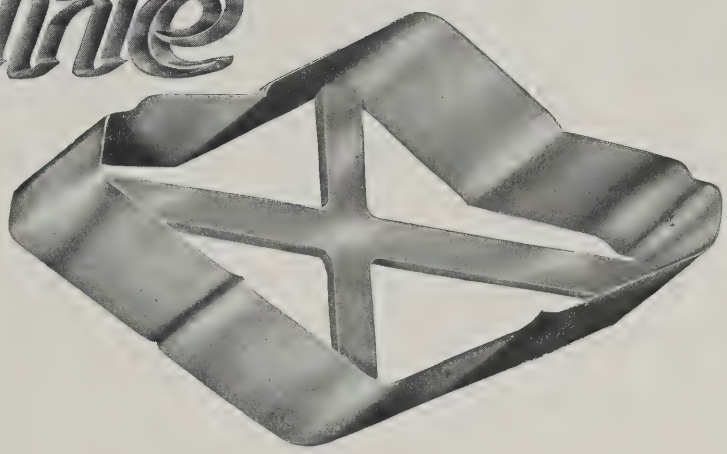
WORKS

are guaranteed accurate to pattern and of the best quality steel. Entire satisfaction is assured if you send your orders to—

K. JOHNSON & SONS,

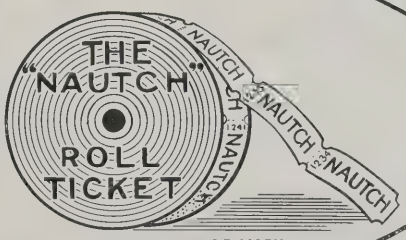
ERSKINE WORKS,
LEICESTER.

Phone : 178 PRIVATE EXCHANGE



Envelope Cutters can be made to any shape and size, with stay bars or without stay bars, and any depth.

WE ARE THE SOLE MAKERS OF
THE "NAUTCH" SERIES
OF



REGISTERED TRADE MARK

SEND FOR LATEST LISTS

TRADE DISCOUNTS ALLOWED

EASY-TEARING ROLL TICKETS

HENRY BOOTH (HULL) LTD
TICKET PRINTERS HULL.
TELEGRAMS: "NUMERICAL HULL" TELEPHONE: CENTRAL 7491.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

gestion. It wasn't long until he turned over his entire mail advertising appropriation to us, and it runs into several thousand dollars a year.

I also recall an experience that we had with a public utility operating throughout the country. A matter of rate adjustment was up, and the company prepared a piece of mail matter setting forth its side of the question. When we were asked to bid on the job we read the copy and realised that it lacked the intimate touch essential. We rewrote the copy and took it back to the executive of this company. He read our copy, and then said to our representative: 'Why did you change our copy?' 'Because,' said our representative, 'we were convinced that your copy was too technical to be understood by the public and too cold to be appreciated. We suggest this copy because we feel that it stands a better chance to do what you want the piece to accomplish for you.'

'Fine,' said the utility man. 'In all my twenty years of dealing with printers this is the first time that a constructive suggestion has ever been offered. I appreciate it.' Incidentally we got the job without further competition, and have been favoured with this company's business ever since.

THE PRINTER RESPONSIBLE.

In this modern age the printer has no one but himself to blame if he fails to make a success of his business. The paper manufacturers have standardised papers to such an extent there is no occasion to keep capital tied up in the stock room. They also have worked out a system of distribution equivalent to carrying the printer's stock for him. He doesn't have to buy the paper until the job has been sold. The machinery manufacturers have in like manner done a fine job. Modern labour-saving machinery is available to every printer alike to assist him in doing good work at a minimum of operating cost.

The United Typothetæ has turned the searchlight on printing costs, and every printer can know what it costs him to do business. If he loses money on the work that he does, he has no one to blame but himself. The figuring printer that does not specialise, as a rule, never makes any profit. He never builds a business; he does not know his costs. If he does, he pays no attention to them. He is one of the 'have you anything to figure on to-day?' printers, and they are the ones who are demoralising the business. But, like the poor, they will be with us always. If printers would adopt the Standard Cost System, and live by it religiously, they would be better business men and make more profits.

With all modern machinery and supplies, with a definite cost-finding system, the printer's problem resolves itself down to the personal equation. If he has the brains, the foresight and the energy, he will have comparatively easy sailing. Advertising is no longer an experiment. We know pretty definitely the reaction of business under a known set of circumstances with certain treatment. The ranks of consistent advertisers are being augmented constantly, as new concerns come on the scene, and as old concerns wake up to the possibilities.

We know that publication advertising is not self-sufficient. It takes mail advertising to bridge the gap, to bring about the all-important intimate contact, to complete the chain of modern merchandising. Direct mail advertising must come from the printer. The manner in which it comes from the printer, and the continued and increasing use of it, depends upon the printer himself. If he has caught the vision of modern business, he will put advertising sense into the printing that he produces, and thereby will keep going and growing. He will learn how to keep the machinery of his customers busy, and will thereby get all the work he can do."

Exports of Printing Material

THE Board of Trade returns of exports for the first half of the current year reveal the fact that so far as the paper and printing trades are concerned things are better than one would have supposed.

PRINTED BOOKS.

In total value printed books form something like the second highest figure amongst the various classes of goods dealt with in these statistics. In spite of severe competition from America, printers at home are maintaining a satisfactory position in supplying oversea requirements. Exports of printed books during the half-year represented £1,975,058, contrasted with £1,873,412 last year, and £1,513,564 in the corresponding period of the preceding year.

PRINTING TYPE.

Printing type exports during the first half of the year also present an advance. Shipments of printing type during the period were valued at £34,354, as compared with £32,180.

BOXES AND CARTONS.

It is satisfactory to note that deliveries of boxes and cartons indicate an expansion in trade. Shipments during the first half of the year reached a total of £105,641, as compared with £96,497 in the corresponding period last year.

PRINTING MACHINERY.

Statistics relating to the imports of printing machinery clearly indicate the importance of the Australian market. Exports of printing machines and presses to Australia alone from this country have advanced from £79,387 in the twelve months ended June, 1923, to £133,384 during the last completed fiscal year.

PLAYING CARDS.

Deliveries abroad of playing cards of British manufacture are well maintained. Exports during January to June represented £31,174, contrasted respectively with £32,884 and £19,185 in the preceding corresponding periods.

Presentation

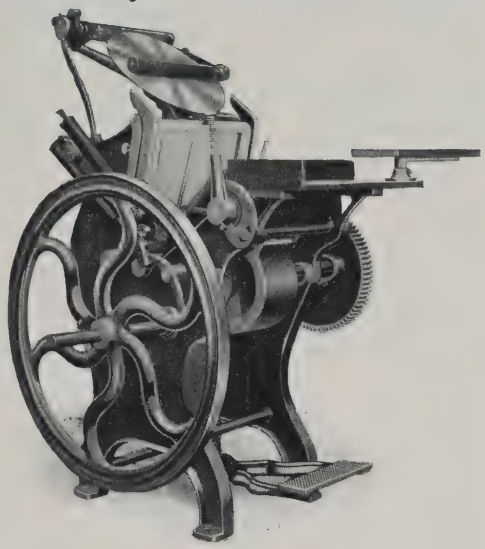
AN interesting gathering of the employes of Messrs. Williams, Lea & Co., Ltd., took place on Tuesday, September 1st, for the purpose of presenting a wedding gift to Mr. J. Graham Williams, one of the directors, in celebration of his marriage on September 5th. The gift consisted of a silver tea tray, suitably inscribed, and a smoking cabinet.

The

"VICTOR" Platen Printing Machines

FOR TREADLE OR POWER

Made by T. FORKNALL & SONS, Ltd., Leicester.



FOOLSCAP FOLIO.

12 CONVINCING Reasons why Printers say the "VICTOR" is the best on the Market:

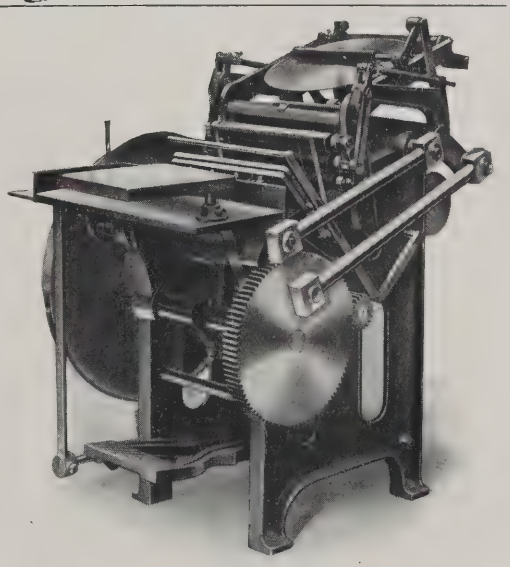
1. **THE IMPRESSION**
   is obtained by a very powerful "Toggle" which ensures a slow movement of the Platen up to the Forme, and a DEAD DWELL at the moment of contact.
2. **THE THROW-OFF LEVER**
   is on the LEFT-HAND SIDE of operator, and can be thrown on and off instantly AT ANY POSITION OF THE PLATEN.
3. **BY MOVING ONE SCREW**
   any degree of Light or Heavy Impression is secured.
4. **THE BED IS STATIONARY.**
5. **THE BED**
   being fixed, and the impression being made by the movement of the Platen only, a PERFECT REGISTER is obtained.
6. **THREE ROLLERS ROLL THE FORME,**
   thus giving a fine and even Ink Distribution, and the machine being arranged for an Ink Plate of much larger diameter than is usually the case, enables a Full Forme to be Perfectly Rolled.

130 "Victors" working in Leicester alone.

7. **INK DISTRIBUTION.**
   The ink is taken from the Duct by an Extra Roller, and the flow controlled by a single screw.
8. **NO SIDE ARMS**
   on the Foolscap Folio and Post Quarto sizes. Any size sheet can be printed without wrinkling.
9. **THE CHASE**
   is instantly and securely fastened automatically and can be inserted either side up.
10. **THE SPEED**
    of the machine is entirely governed by the ability of the operator.
11. **FOR EASE OF RUNNING,**
    rapidity of operation, simplicity of construction and strength (steel shafts throughout) IT HAS NO EQUAL.
12. **ACCESSORIES INCLUDED IN PRICE.**
    Ink Duct, Two Sets Roller Stocks (One Set Clothed), Two Chases, One Roller Mould, and Screw Keys.

Made in 3 sizes—

C.F. 15 × 10, F.F. 13 × 9, Post Q'to. 11 × 7.



CROWN FOLIO.

Send for descriptive booklet to the Selling Agents:

HAMPSON, BETTRIDGE & CO., LTD.

2 & 4, Fann St., Aldersgate St., London, E.C.1

Phone: Clerkenwell 6227 (2 lines). Telegraphic Address: "Edentated Barb, London." Code: A B C 5th Edition.

Notes on the Printing of Halftones

By MARTIN LEEDEN

FROM letters and specimens that are frequently sent to us, it is apparent the simple principles underlying the formation and the printing of a halftone block are not widely known; even in technical articles statements are occasionally made that are liable to mislead those who have not been properly grafted in the subject.

A halftone block is a means of translating into printer's ink on paper the smooth even tones of a photograph or drawing; whether the block be one to be printed in monochrome or part of a colour set, the central idea remains the same.

In the preparation of the block the varying tones are represented by dots which differ in size according to the strength of tone that is represented. The size and the shape of the dots controls not only the depth of tone, but all the fine detail in the subject as well. If an enlargement of a halftone block be carefully examined and the size of the dots be noted, but more particularly the change in their shapes, it will be recognised that the halftone block and its power to reproduce the finest possible detail in the original, is indeed a wonderful achievement. The printer who handles halftone blocks day by day would find a closer study of the dots in the block would well repay the trouble, and there is much knowledge to be gained by the use of a high power magnifier which could not otherwise be attained.

Our present observation should be directed to the size of the dots and the perfectly definite relation they bear to the strength of tone that they represent.

How can a perfect impression of a halftone block be described? It must be one that is an exact replica, in reverse, of every dot in the block. The best idea of the tone values of a block are obtained by filling in the block with powdered magnesia, so that the surface of the dots are shown against the white ground of the magnesia, which acts in the same way as finely powdered chalk, and shows exactly the size of the surface dots in contrast with the white ground.

The photo-engraver's proof is usually admitted to be better than any impression made by the printer himself, and this is because every dot in the proof is almost exactly the same size as the corresponding dot in the block, and, what is equally important, each dot has its full intensity of blackness.

The engraver makes his proof in quite a simple way, but he uses the best material and works under conditions that approach perfection.

The first essential in printing is that the surface of the block should be perfectly level. The engraver, therefore, after the plate has been bevelled, places it upon a level bed-plate on a proof press, knowing that with the imperfections that are usually associated with the ordinary methods of mounting, it would be impracticable to obtain a perfect impression without make-ready from the mounted block. The proofing ink that is used by the photo-engraver is the most expensive black ink that the manufacturer prepares. It is loaded to the maximum with the finest ground black pigment, of which the expensive peerless black is a constituent, and the ink is as stiff as it can conveniently be worked. An ink of this kind only requires an extremely thin layer to give a solid impression, and it is applied with the greatest care in rolling up, taking particular notice that only sufficient pressure is applied to ink the surface of the dots. The best coated or "art" paper is used for taking the impression, using a hard packing, and only sufficient pressure is applied to secure a solid proof.

The perfect conditions of the photo-engraver cannot be reproduced in the machine room; but the nearer they can be approached, the easier will it be to obtain successful results with a minimum of effort.

In printing at machine it is necessary to use a cheaper paper and a thinner and less expensive ink, which must be reasonably fluid if it is to flow easily from the duct and distribute freely. If, under these conditions, an excess of pressure be applied, the effect is to force the ink from the surface of the dots on to their shoulders, and the dot instead of printing as a small black dot will appear as a grey dot surrounded by a black ring; the general result will be a flat and muddy proof.

The make-ready usually has to serve two purposes—the first to obtain a level impression so that every part of the block prints with equal strength. This portion of the make-ready, whether it be done by underlaying, interlaying of patching-up, should not be necessary. When the blocks go to machine they should be perfectly level, and the first impression should be uniformly even.

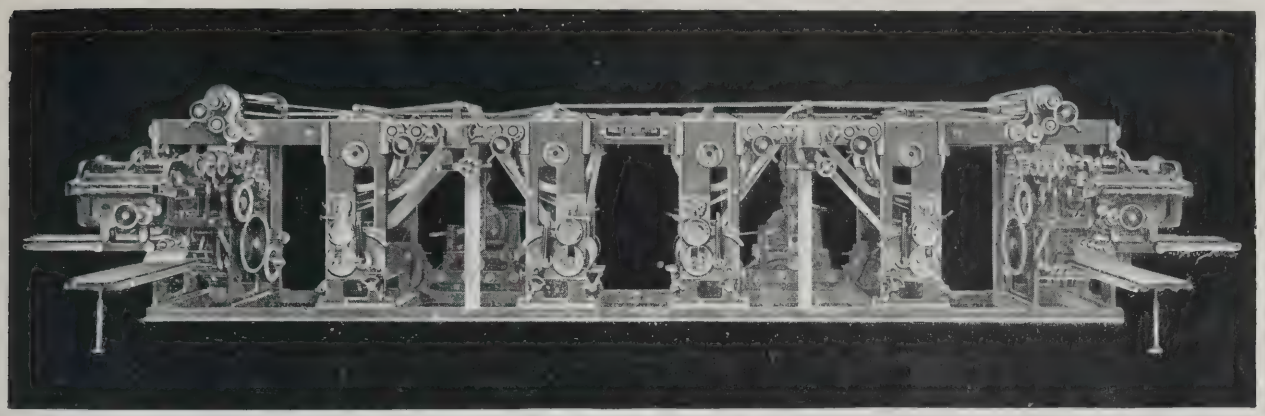
There is probably more time lost in the attempt to make good the defects of a warped wooden mount, or those caused by the mounting nails being driven in too far, and thus causing a "sink" than in any other way.

The second portion of the make-ready, that of increasing the brilliance of the impressions, is more legitimate, but is frequently overdone.

It is quite worth while, when printing on a coated paper, to try how good an impression can be obtained by working from level plates, a tightly correctly dressed cylinder, and rollers that are in good condition and set accurately to ink the surface of the forme, and not the shoulders of the blocks or types. This is the first condition to be established before any overlay should be applied for the purpose of increasing the brilliance of the halftone block itself. The cutting of overlays and the use of one or other of the excellent mechanical overlays that are available, is a subject in itself, and may be referred to on a later occasion.

A Prize Offered

THE Association of Master Printers of E. & N.E. London is offering a prize of £2 2s. for best "copy" for wording of a letterpress circular or poster, which will, in the opinion of the majority of the members, induce the trading community to use more print. The winning "copy" to become the property of the Association, and serve as "copy" for a £5 prize for letterpress job competition to be opened shortly for master printers in the E. & N.E. London district and their employes.



Introducing:

THE Winkler ROTARY WEB PHOTOGRAVURE MACHINE

¶ This rotary press incorporates many exclusive features and is the product of the initiative and experience of leading experts. It is very accessible, though requiring less floor space than other machines of a similar type.

¶ The forme cylinders are made of a special light-metal alloy of the approximate weight of aluminium and are electrolytically copper plated. Owing to their light weight and the accessibility of the bearings they can be easily handled without lifting gear.

¶ The impression cylinders with rubber covering run in ball bearings and are minutely adjustable. The impression can be thrown off at any moment by means of a handle.

¶ The drying cylinders are electrically heated and the temperature is thermostatically controlled. Overheating is impossible, in contradistinction to gas heating, yet there is always sufficient heat to prevent smearing when the freshly printed web runs over the cooling rollers for further hardening of the ink. The drying cylinders have a direct spur-wheel drive ensuring a smooth travel of the web and perfect register.

¶ The tapeless folding apparatus, running entirely in ball bearings, can be arranged according to individual requirements.

¶ The above illustration shows a Winkler All-Size Two Reel Rotary Photogravure Machine capable of working at an average speed of 7,000 - 8,000 cylinder revolutions per hour.

36-38, WHITEFRIARS STREET
FLEET STREET, LONDON, E.C.4
'PHONE: CENTRAL 3839.

W. J. LIGHT & Co LIMITED

SOLE AGENTS for U.K. & COLONIES
for
WINKLER, FALLERT & Co., Ltd.
BERNE (Switzerland)

QUADS

MY good friend, the Editor of THE CAXTON, is experienced in telling the truth. All the same for that, he won't be able to tell the truth about the States when he comes back from the American trip, on which he is just starting. Neither would he be able to tell a lie about the States even if he were so disposed. I find the same disability myself in both directions.

THE explanation is that men and things in the States are so various, they differ so much, that almost anything you want to say you can truthfully affirm about some part, some aspect or some period of the States, while you can state the exact opposite just as truthfully about some other part or aspect or period.

THE American printer is unwilling to own himself beaten by anything. That is true. But again the American printer knows when he is beaten, or is likely to be; *i.e.*, he knows when it is better for him to concentrate upon one particular line of service. Thus you will find in Chicago a great battery of Miehle's doing trade printing for other printers, no case work at all being undertaken by that firm.

HERE'S another comparison. I was told that Donnelley's, of Chicago, was recognised as a house of "light and leading" to use Beaconsfield's phrase. Its efficiency is unquestioned; its success is obvious. But then I was also told that Donnelley's had been a sad perplexity, and even a thorn in the flesh to other master printers thereabouts. Particularly, I think, because of an uncompromising Donnelley attitude in regard to trade unions. Donnelley's do not recognise trade unions, and I think that is stating their attitude mildly. The same may be said, perhaps even more emphatically, of the Curtis's of Philadelphia.

YOU may say that American printers are not very business like. Numbers of printers have been proven to be getting only about four cents for themselves out of every 100 cents (or dollar) they receive. Monthly "composite" cost statements establish this fact, indisputably.

BUT you may say that American printers are most business-like. A support of this argument comes to me as I write. John Clyde Oswald, the Secretary of the New York Employing Printers' Association (Incorporated) writes me under date September 15th, and sends particulars of a new accountancy course conducted by the Association's Committee on Education.

"ACCOUNTING FOR PRINTERS" is the title.

I read: "The standard accounting system is a further development of the standard cost finding system. It provides a complete course of study in theory and practice, and is planned to give the student a clear insight into the principles and uses of approved accounting methods as standardised and applied to the printing business. The student who has completed this course will be able to analyse"—any lies.

NO; that's my unruly pen again; scribbling words on its own while I'm not looking. What they say is:—

"WILL be able to analyse the records and secure valuable facts and statistics upon which to base profitable business plans for the future."

IN twenty lessons the pupil is enlightened as to the standard cost finding system, cost forms, cost analysis sheet, the principles of book-keeping, the cash journal and purchase register; the sales register; the ledger (the general ledger accounts, the factory ledger accounts; the purchase ledger and the sales ledger); reserve accounts; definition of actual cost; description of used or set-up cost; the relation between the two; materials, inventory and work in process; statements and balance sheet; exhibits; trial balance; statement of factory operation; income statement; order book; summary of sales; schedule of fixed charges (pronounce skedule, if you please); summary of department costs; individual job summary.

WHAT follows must have their own paragraphs.

LESSON 18: Departmental records and balances; how obtained; factory ledger accounts.

LESSON 19: The interlocking of the standard cost system with the standard accounting system—the principles covering interlocking; reasons for interlocking; demonstration. And lesson 20: General review.

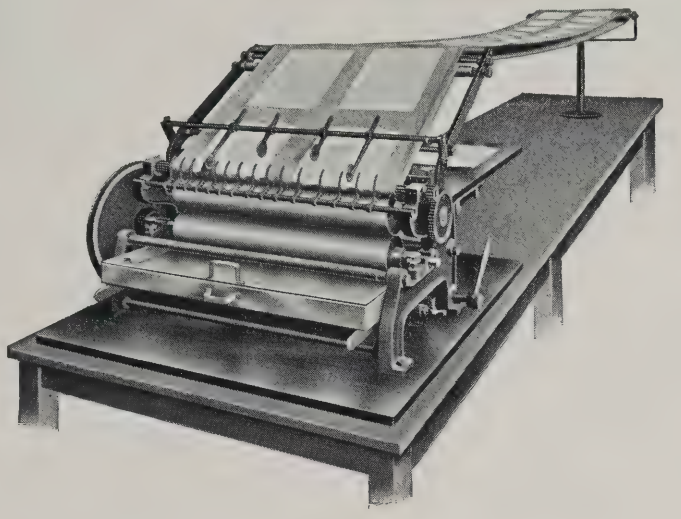
MR. HENRY BEIRLE (probably pronounced Burly) is the Accounting Instructor. I note that he is a Fellow of the Institute of Chartered Accountants, a director of a Cost and Accounting Bureau, a member of the Society of Industrial Engineers, and of an American Engineering Council and of a National Association of Cost Accountants. The students can have the course on paying, upon enrolment, fifty shillings, with two subsequent payments of two pounds each.

THE New York employing printers provide at least seven distinct courses through their Educational Committee; one, the accounting for printers, with which I have been dealing, and

M. C. RITCHIE Ltd

145, Farringdon Road, LONDON, E.C.1

Specialist in Machines for Glueing, Gumming, Varnishing & Coating.



WHOLE SURFACE GUMMING MACHINE,
fitted with automatic take-off and conveyor for bench.

BRITISH
Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle.

Telephone: Clerkenwell 6287.

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."
WIRES: VIGNETTE B'HAM.
PHONE: CENTRAL, 3181-2-3-4.
V. SIVITER SMITH & Co. LTD.
With which is Incorporated
ARTHUR COX ILLUSTRATING Co
Designers & Engravers for those to whom quality appeals
SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM
London: 1, NEWMAN ST, OXFORD ST. W.C.1.
Bristol: 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

others for advertising for printers; cost finding for printers; estimating for printers; and selling for printers.

All that marks the businesslike character of the modern American printer, and seems to refute the charge of being unbusinesslike.

To add instances of America's exhibiting contrarieties: -

America is a very sociable country. I stayed a week-end with the son-in-law of Mr. Gress, Editor of the American Printer, and another week-end at Rochester with Mr. A. J. Newton, who was at one time the successful principal of the L.C.C. Bolt Court School of Engraving. They had pleasant suburban homes. Both homes were innocent of fences. It is characteristic of the modern American city to dispense with fencing. It looks very neighbourly, and provides very pleasant vistas. Yet if I wanted to affirm the opposite disposition I could find some evidence, for every now and again in city offices or works one faces the short and sharp bill, "Keep out." In truth you can find what you look for; yes or no; pro or con; black or white; welcoming or repelling.

Courtesy on the whole is a great feature of American life. Courtesy and pleasantry. This I say, not forgetting at all the young girl in charge of one particular cloakroom, who would receive hats, but no bags, and finding that I didn't want to go elsewhere to leave the bag, said "Don't get excited!" A delightful youngster. She was so gaily rude.

New York in particular seems to be constructed in absolute defiance of fire. Everything ingenuity can devise seems to have been thought of. That, I say, seems true, but it is also true (if we are to credit one who writes with large and special experience in fire matters) that the skyscrapers are regarded with veritable dread because of the appalling fire destruction which may some day envelop them. Their special make in no sense guarantees them against fire danger, and fire may leap from "scraper" to "scraper." So we are warned.

The attitude towards Britain has its contradictions. "Britain is splendid!" "Britain can be depended upon!" "Britain is so unlike other nations!" Etc., etc. And the very next man will tell you, or perhaps even the man who has just borne this testimony will tell you, that Britain has gone out of its mind, and in paying the dole year after year, and getting nothing for it, is writing herself down as a country that "is done"; that will never get up again, more's the pity.

* * * *

'Phone interruption here. "Are you Mr. Whitfield?" "No, I'm not. I'm the late John Wesley. My old colleague Mr. Whitfield is in paradise. Ring up B9 Empyrean."

And I hope my interrupter went off with a be-nign expression.

A while ago I was similarly disturbed. "Are you Spiers & Ponds?" "No, I'm not Spiers & Ponds. I'm Despairs and Desponds."

Wonder what aspect that interrupter went off with.

I wasn't Despair and Desponds exactly, either. I never am. But as in the case of Uncle Toby's "D—" the Recording Angel who, as in duty bound, handed in the record of my offending expression at the Chancery of Heaven, blotted it out with a tear.

* * * *

To resume on these American contradictions

Even the same man may say or do two things which seem to be almost contradictory. We have Henry Ford, for instance, shouting against waste, particularly against the waste which, he says, is fostered by planners or financiers of railways. Waste, for instance, whereby cattle are carried hundreds of miles to Chicago to be killed, and then, as meat, are carried back to where they came from. While corn is carried vast distances to be ground, and often, in great quantity, carried back to where it came from. Industry, he says, should decentralise to prevent waste. And coal is burned wastefully, and trees are cut down without foresight and without economy.

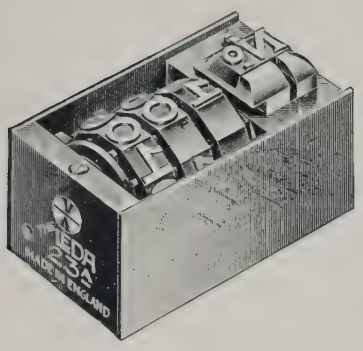
Yet Ford is always inveighing against the undue stress of the word "economy," which is at best, he says, only a halfway house to reform. The true opposite to extravagance, he impresses, is not economy but "use."

You may say with truth that the Americans are prompt in despatch. But then you may say with truth that those supremely typical Americans, the judges and attorneys, are so lacking in dispatch that arrears of cases in the courts are numbered now by tens of thousands.

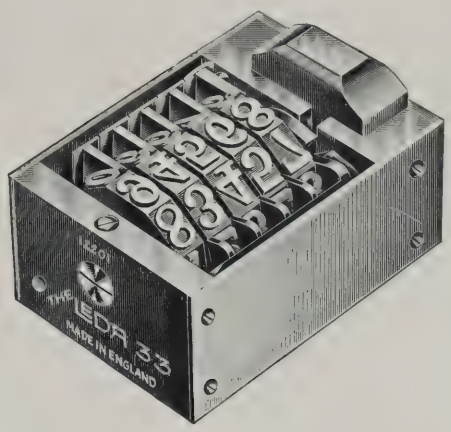
You may say truthfully that men on Wall Street and Broadway, and elsewhere, are ready on the instant, like the old "Minute" men of the war of independence, to close a deal of a million or two dollars. That is true, but it is just as true that you will find the same order of man, here and there on Wall Street, economically indulging in a five cent cigar, or most carefully scrutinising taxis as they come along to see if the one he is in danger of taking is not one whose rate is a little higher than some others, for many have their rates clearly marked.

It would be true to say that American railroads indicate great efficiency. The very railroad gates at crossings don't open out across the roadway, but rise up vertically. The "Road clear" signal is not a signal dropped from the horizontal, but raised from the horizontal, which is surely better, as it might drop accidentally. Dangling ropes are suspended at a convenient distance on either side of a railway bridge, and so close together that they will strike without hurting the head of any man walking about on the car tops of a moving goods train in the course of his duty, and thus will tell him to bend down or he will strike a bridge The bells, too, on the train are impressive.

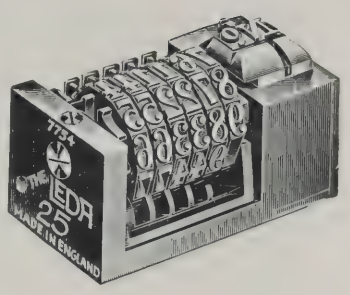
It is all efficient. But you may also say that the train service typifies high national inefficiency, that money has been unavailingly relied on to cure railway administration when it was better



COUNTER CHECK BOOK MACHINE.



⅜-in. FIGURE MACHINE for Cloakroom Tickets.



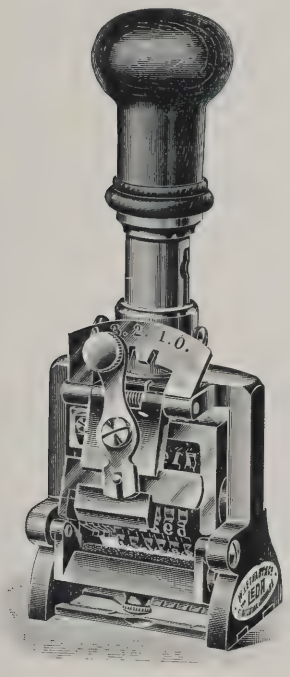
LOW PLUNGER TYPE-HIGH MACHINE.

"LEDA"

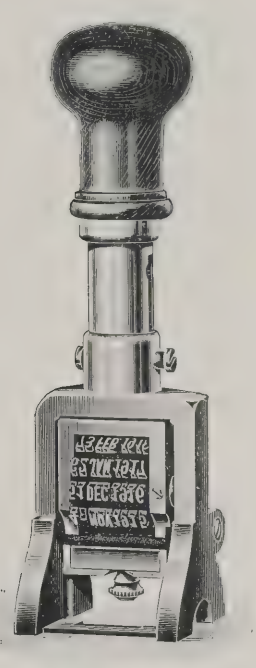
NUMBERING MACHINES.

Made in England.

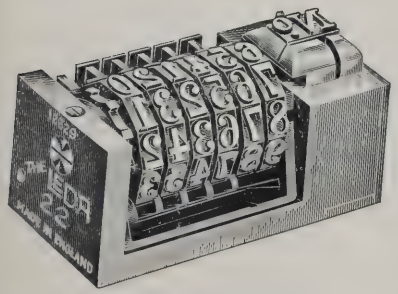
Fully Illustrated Catalogue on application.



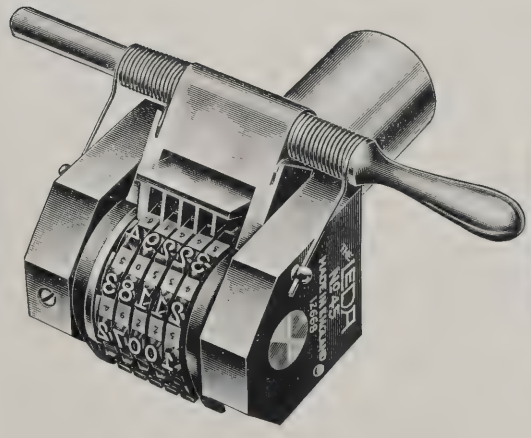
FIVE-ACTION HAND MACHINE.



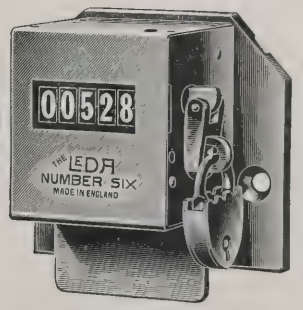
DATING MACHINE.



BOLD FIGURE TYPE-HIGH MACHINE.



METAL NUMBERING MACHINE.



PRINTING MACHINE COUNTER

W. LETHABY & CO., *Manufacturers,*

Phone—Clerkenwell 6641.

130-132, CLERKENWELL ROAD, LONDON, E.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

methods that were wanted, and that as touching ventilation, they are woefully behind the British standards. Further, that it is inconceivable that in Britain you could have mammoth engines of long distance trains drawing their many carriages down the middle of a street of such a town as Syracuse, with no fences even, nothing to prevent children straying on to the line; nothing except that the railway and the police force are strengthened at these points, and that the train, to be sure, simply dawdles through the town at walking pace, the engine clanging its bell.

You may say that the President of the States is far more powerful than English Monarchs. But you may say also truthfully that the majority of Presidents of the last fifty years are regarded by many Americans as having been almost puppets in the hands of their associates. Wilson, Roosevelt, Cleveland certainly are not so regarded, nor is Coolidge, but Harding, the printer President, and Mackinley, and, I am afraid I must add, even Taft and Arthur are often mentioned with that kind of disparagement.

You may say, with truth, that public life does not seem to attract the best men in America. Lord Bryce, in his great work on the American Commonwealth, says as much in his book. But then you may say, with absolute truth, that public office is most attractive in America. For every mmber of the Senate in Washington, and, I think I may also add, every member of the House of Representatives (which, together with the Senate, forms the Congress) receives a salary of £2,000, and is provided with an office paid for by the United States, and with a secretary, and also with another assistant—a stenographer.

Again it may be said with truth that municipalities have great powers, and that there is at times an intense interest in a fight for the mayoralty of a city. Such a fight is being raged in New York at this moment, where an Irishman (an ex-judge, which commonly only means ex-magistrate), having been the Emperor of New York for the last five or six years as its mayor, is standing for another long term on the great and glorious programme of "Pay no more than a nickel (2½d.) for any subway or overhead railway ride in New York City."

While you may contend with truth that municipal life and mayoralty in particular are invested with great powers and opportunities, and even keenly contested for, you may also, with truth, say that municipal administration has fallen into most lamentable disrepute; that in over a hundred cities the municipal councils have lately been abolished altogether, and instead of municipal government, the rule has been placed in the power of a handful of elected specialist commissioners. One commissioner, say, is elected and made responsible for sanitation, and another perhaps for lighting, and another perhaps for transport, and another perhaps for education, and so on. Just small bodies of five or six for a city.

Fancy going to Birmingham, and to heighten the conception, fancy going to Birmingham in the great days when Joseph Chamberlain was its progressive mayor, with a proposal that the Corporation of Birmingham should be abolished, and half a dozen specialist departmental commissioners should be appointed to rule the city! Because the Corporation had failed.

To take another instance, I have had it suggested to me that the objectionable type of estate agent who is dealing and dabbling in real property, who has been sketched out by Lewis Sinclair in his story entitled "Babbitt," fairly typifies the general routine practice in these matters in the States.

Whereas what I gladly found was that precisely the opposite of this is to-day's movement. I conferred with Presidents and Secretaries or other officials (or, as they say, "executives") of one Real Estate Board after another in various cities, and I was immensely impressed with the strict discipline and the sharp expulsions and other measures which are taken to maintain a very high standard of conduct and of ethics in real estate administration. It is one of the most encouraging things I have ever encountered.

Equality of treatment between races is said to be an American desire. I think that is true. In my hotel in the north and middle north, and in the trains I saw nothing to indicate the contrary. And let me say, the black men to whom I spoke answered easily, intelligently and informingly.

But then it is also true that race equality is far from seeming everywhere to be the American desire. In the south the very trams are compartmented, and the black and white may not ride in the same compartment.. Black men are entitled to vote as freely as white men, but I am assured that in the south they are commonly terrorised out of voting.

Black men are enterprising, I hear; and it seemed to me to be so when I walked at night down the long wide South State Street in Chicago, a thoroughfare into which I am told many Chicagoans never venture. There were indeed many signs of black men's enterprise. Not a white man, unless he bore the aspect of an Armenian or Greek or Jew, did I see, and not a single white customer in any of the negro shops. I was assured that the shopkeepers in South Street would be almost staggered at seeing a white man other than Jew, Greek, or Armenian come in to buy.

Now the per contra. I was told that Jews are chiefly welcomed in that region because though a tolerable number of negroes are enterprising, and will start things for themselves, it is nevertheless not characteristic of the negro to be a self-starter. He likes, therefore, to see Jews come into his quarters and open up shops and start occupations galore, and is not unwilling even to pay through the nose for this.

Chicago has seemed to be full of violence. A large city hotel of seemingly quite the first rank was raided just before my visit; there were shootings and deaths. But while that is true, it is also true that the Rotarian movement, that happy expression of neighbourly good will, struck root first, and struck root soundly, in Chicago.

IF YOU WANT A

Trade Lithographer

who will give you first-class work at a reasonable charge and strictly respect your confidence, send your enquiries to

Thomas E. Bingley

Trade Lithographer

Highcross Street

Leicester

Our Speciality :—

HIGH-CLASS COLOUR PRINTING BY THE OFFSET PROCESS

All Estimates by return of post

Telegrams: "Bingley, Printer, Leicester"

Telephone: 2297

BEN DAY SHADING MEDIUMS

FOR ART WORK ON STONE, METAL & CARD BOARD

Invented by Benjamin Day
Used by the leading Lithographers and Photo Engravers of the World.

Full information from Sole Agent :—
REGINALD ECCLES,
1, ALBEMARLE STREET, LONDON, W

COPYRIGHT 1920 BEN DAY INC. U.S.A.

THE BEN DAY RAPID SHADING MEDIUM

TELEPHONE: CENTRAL 6678. TELEGRAMS: PRINTAUCT, FLEET, LONDON.

EDWIN W. EVANS

150, FLEET STREET, LONDON, E.C.4

Auctioneer & Valuer to the Printing & Allied Trades
Fire Loss Assessor. Rating Surveyor. Newspaper Valuer.

SALES BY AUCTION conducted in Town or Country of Printers' Plant & Machinery.
VALUATIONS for Fire Insurance, Probate, Company Promotion, and Partnership.

SPECIALITY:

Detailed Inventories with every Individual Item Priced.

The Valuations and Sales of Printing Plant executed by me during the TWELVE months ended 31st December, 1924, exceeded One and a Half Million Pounds Sterling"

RECENT VALUATIONS INCLUDE—

Adlard, Son & West Newman, Ltd.
Allen Davies & Co., Ltd.
Berry, William
Caslon, H.W., & Co., Ltd.
Cooper, Dennison & Walkden, Ltd.
Cork Examiner
Crumbie, T. H., Ltd.
Dover Express
Dudley Herald
Dublin Express & Mail
Ede & Townsend, Ltd.
Fosh & Cross, Ltd.
Halifax Guardian.
Harvey's, Ltd.
Hely's, Ltd.
Isle of Man Times.
Johnson, Riddle & Co., Ltd.
Jones, Samuel, & Co., Ltd.
M'Culloch, John.
Oldham Chronicle.
Ritchie, Andrew, & Son, Ltd.
Roberts & Leete, Ltd.
Somerset County Gazette
Southport Visiter
Swain, John, & Co., Ltd.
Suttley & Silverlock, Ltd.
Weiner, J., Ltd.

To illustrate another contradiction—in regard this time to the lunching habits of the city folk.

Automatic supply is a great thing in the States. So one concludes, when passing a place like the Automatic Cafetaria. You see there two or three hundred small glass doors about nine inches wide by four inches deep, covering great walls. Your "quarter" (shilling) or your "dime" (10 cents) or two dimes, or your three or four "nickels" (2½d. each) in the slot cause these doors to flap open at the bottom, and you draw out whatever plate of warmed food, savoury or sweet has chanced to take your fancy. The variety is extraordinary and the fare is good.

Yet the next thing you hear is that America is not fond of these Automatics. Although this Cafetaria idea is a good many years old, it has not really caught on.

Woolworth's seems to be a typical expression of American enterprise. And then again it doesn't. For why are there not more competing firms of this kind? The only one that I could see that seemed to amount to anything was in the name of Kreske, and Kreske's, in some branches anyhow, pursued a somewhat higher game—"Nothing in this store above a dollar!"

"The Liquid Mortgage; realty's great need," is a subject discussed this summer in a Real Estates Magazine of New York. The writer wants to see land ownership as easily financed as commercial enterprises. He thinks that those who give mortgages in the effort to avoid paying continuous rent should not be so much as they now are, at the mercy of untoward events.

To make a comparison—not long ago a man who took out more life insurance than he ultimately could manage to maintain commonly lost everything he had paid in premiums. To-day a much more equitable treatment is accorded by the assuring companies to the involuntary defaulter. It is probably very desirable to lessen the perils of mortgagees who may find themselves unable to keep up their payments.

The subject is interesting, but I make note of it here simply to point another contrast like others I have cited.

The editor of the Real Estate Magazine of New York says that "Through convenient methods of finance the automobile industry was built up to its tremendous proportions." No doubt he speaks truly. Yet if Henry Ford has one thing to say more emphatically than another it is that he has built up his million-or-two-a-year car production not through convenience of financial operations, but simply through works efficiency—continually being tested and made still more efficient.

Through boring instead of borrowing. Boring into his business, I mean. Testing, investigating, examining and re-examining. The actual words are mine, but the idea is his.

He has emphasised, I repeat, that it is because of more and more efficiency in the workshops that he has managed to keep adequate cash reserves. He keeps right away from the financiers. So again a generalisation made, and I daresay truthfully made, is contradicted by another actual experience.

The Islington lady worker who is providing wireless sets for blind people in their homes was intensely grateful for the sum which the kindness of "Quads" readers enabled me to send to her. She equipped several homes by its means. Hearty thanks to the donors.

Lord Riddell is now President of the Royal Free Hospital in Grays Inn Road, London. My sister, Dr. Esther Carling, who has had thousands of phthisis cases through her hands, received her first training at the Royal Free, as did other medical relatives or connections of mine. I naturally am glad to see a hospital in which I feel so much interested supervised by so strenuous, experienced and able a man.

Mr. Bowerman and Lord Riddell were at the London School of Printing the other day. "I feel that this is a family gathering," said Mr. Bowerman, adding, "though I don't know whose family it is." "Mine," said Lord Riddell. It came "pat." And I'm sure he meant it. I'm sure he would find real pleasure in giving the best counsel he could to any lad of the school who might have no other competent counsellor, and who might bespeak his advice.

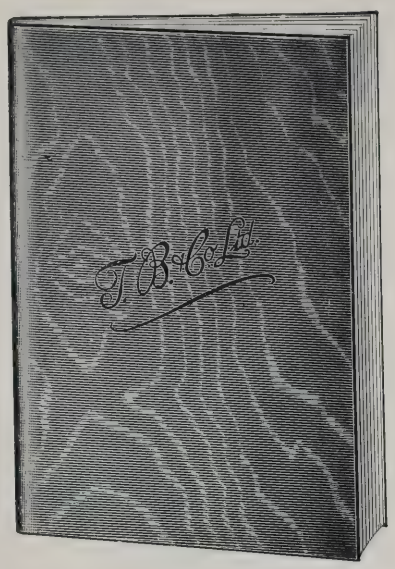
Similarly as he is President of the Royal Free, he will, I'm sure, go all out to help it. Incidentally, he tells me that he has recently bought, and is about to equip 434, Essex Road, London, N., as a new midwifery centre, for providing not only assistance during confinements, but antenatal care for the members of the new generation who will have to do so much for the world. I mean to learn more about this new centre, and I may allude to it again.

Fleet Street will not be the same to me nor to many now that George Mascord has suddenly been lost to us.

About fifty-five years ago a child of eleven losing his father turned to and gave all the help a child could to his mother, while continuing to do all he could for his own education, and started on the career, in which there was never any turning back, and which was long ago crowned by acknowledgment all over the world of vocational skill and high personal worth.

George Mascord and I were friends through a quarter of a century. One night a few months ago he talked to me of his life adventures as we lingered far into the night in his bedroom in a Leeds hotel. He was none too well, and had ordered a fire. It fitfully and fancifully lit a room which otherwise we left in darkness. The half light seemed in keeping with half illuminated memories.

It was news to me that the youth who had been trained in the printing craft, and also had worked in engineering at Greenwood & Batley's, in Leeds, was for a time on the staff of that fine printer and great humanist, that forward looking social enthusiast, Thomas Hailing, of Cheltenham, the real inspirer through Hailing's Cir-



Have you seen this Book?

If not send for a copy

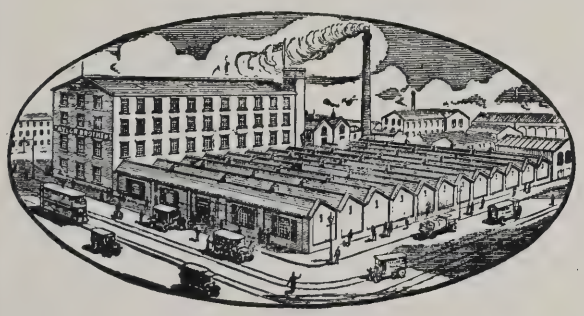
It gives the Prices and shows the Qualities of over **700 Stock Lines** of **Envelopes.**

THORBURN, BAIN & CO., LTD.

The Broadwall Envelope Factory. Stamford Street, LONDON, S.E.1

ANYTHING IN COLOR!

Better, Quicker and Cheaper than can usually be obtained.



Pictorial Lithographed Posters
(in sheets up to 44 x 64 inches)
For Shipping, Railways, Pleasure Resort Announcements, etc.

We also undertake every kind of COLOR PRINTING, as
Showcards, Labels, Wrappers, :: Coloured Supplements, :: Children's Picture Books.

Chromo Almanacs, Card Calendars
Daily, Weekly & Monthly Date Blocks
Decorative & Advertising Transparencies
:: Sports Club Fixture Sheets ::

In Memoriam Cards, Borders, Blanks
:: Pictures and Wrappers for Boxes ::
Trade Mark & Decorative Transfers
for Engineers, Carriage Builders, etc. etc.

INFORMATION, SAMPLES AND PRICES ON APPLICATION.

TAYLOR BROS. :: **THE TRADE COLOR PRINTERS** :: **LEEDS.**

Telephone: 24396. Wires: "Almanac" Leeds.

cular of the Printers' International Specimen Exchange of forty years ago, a prophet of the new dispensation of printerian confraternity.

GREENWOOD & BATLEY wrote to George Mascord to come back to them. It reveals his character and mentality that he showed Hailing the letter. "Go back," said Hailing, and he went back. But the Leeds firm hoped he would bless the Sun Planet platen which had engaged their ardour and enterprise. Young Mascord told them they were manufacturing it on wrong lines.

MASCORD married early. He was a great lover, and to his last day told with an evident glow not simply of affection, but of gratitude, how his very young bride risked everything to companion him in an Australian career.

FOR, I think, about 10 years he had charge of an Australian daily. It had just installed linotypes, and paid for a strong battery of them in eight years simply out of savings which through their means were effected. America was behind Australia (if I recall correctly) in its reception of the linotype. In 1889 or 1890 Mascord was in the States, and could hardly find any New York journal that would look at a linotype.

MR. FRANK LLOYD, then owner of the Daily Chronicle, came out to Australia, and noted the great success with which George Mascord had transformed a plant and the fine illustration he was daily producing. He wished to draw him to London straightaway. This came about, but not for some time. George Mascord would not leave the Australian firm till they were thoroughly well through their transition problems or besetments.

HE left Australia with a fine reputation as an engineer and a man. He came to London, and it soon was known that the mechanical arrangements of the Chronicle and the Sunday paper, then called Lloyds News (now the National News) were in strong hands, and also that a man had come to Fleet Street who was everybody's friend as opportunity offered for the real service of friendship. Not one who was always "easy" in the colloquial phrase; not a dupe; but a man who heartened one, who particularly heartened and challenged a youth to believe in himself, and to make the most of himself and the most of life. A keen student and collector of technical journals incidentally. Always, too, a great business traveller. Always keen to better the good in his department of newspaper engineering.

HE invented certain turret mechanism for rotaries; he remodelled the whole Daily Chronicle establishment; he altered the levels of its press rooms, though obliged to be using them all the time for continuous daily printing; and he brought his special knowledge and his original mind to bear on the problem how most advantageously to equip the Daily Chronicle northern office at Leeds. It would not be right for me to detail just what his procedure was; but it seemed to me to manifest a strong combination of boldness and carefulness, and it was completely and instantly successful.

THE silver anniversary of his joining The Chronicle was marked by a hearty family dinner function, and Mrs. Mascord, though a confirmed and much suffering invalid, was of the company. Lord Dalziel did the honours as chairman. It was a memorable night. More memorable, very sadly memorable, was the afternoon a few months ago, when George Mascord, amid a mournful company of friends, followed his wife to her last resting place. They were the more troubled for him, for they knew how the loss of his only son in the war had troubled him.

LATE on the night before I went to the States there was a step on my stairs. George Mascord, in his overflowing good heartedness, had climbed up the stairs to bring me yet an addition to some introductions he had already provided. "I had meant," he said, "to turn up at Waterloo at 9.40 and see you off, but, as you're in now, perhaps this will do."

BEFORE he thought of a night climb up my stairs he had written me this letter, a very dear possession now that he has gone from us. The letter surprised me somewhat by its rather unusual mode of address and rather unusual and as it seemed uncalled-for gravity. Was a shadow of the great event unconsciously passing over his spirit?

Daily Chronicle, 7th July, 1925.

My dear Frank Colebrook,—

Just a line to wish you *bon voyage*. May you have, as I believe you will, a pleasant time with our American friends. I have always found them most kind and hospitable.

Then I know what it must mean to you and yours—the parting. Well, we are in the keeping of Providence—all of us; but I do not doubt you will return safe and sound, as you deserve to do, not only as a clean man, but as a citizen of no mean city and of a country and people you may well be proud of. Sincerely your friend, GEORGE W. MASCORD.

ONE last remembrance. He talked to me of the great loss which his wife's death meant to him. "It cuts off reminiscence," he said. "I used to say to her, 'You remember old So-and-So in Australia,' 'You remember our visit to such-and-such a place.' There's no one now that I can talk to in the same way. It cuts off reminiscence."

EVERYONE respected George Mascord. Everyone trusted him. Those who knew him best respected and trusted him most. His sincerest mourners may be the weak or the unfortunate to whom this busy man was rarely too busy to lend an ear. He might not believe the tale, but he would for the moment listen—and then judge. "The nobler a soul," said Bacon, "the more objects of compassion it hath." The glow of his compassionate spirit and his social friendliness is consciously with us still, irradiating and warming life's dark and cheerless places.

Fear no more the heat of the sun,
Nor the winter's furious rages,
Thou thy earthly task hast done,
Home art gone and ta'en thy wages.

FRANK COLEBROOK.

GROVER & CO., LTD.,

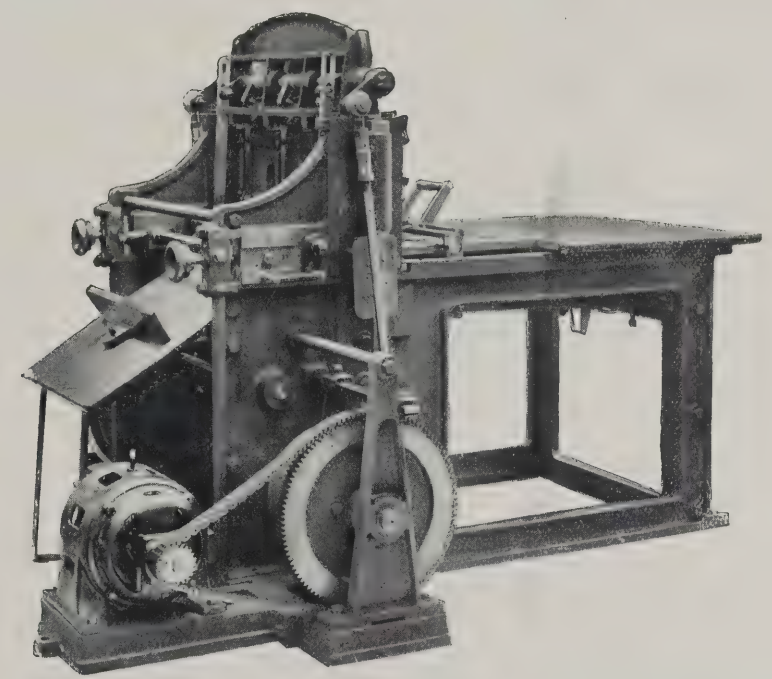
BRITANNIA WORKS,

CARPENTERS ROAD, STRATFORD, E.15.

Telegrams: "Adopted, Strat., London." **Telephone: Maryland, 2446.**

Members of the Association of British Manufacturers of Machinery for the Printing and Allied Trades.

Specialists in Perforating Machinery.

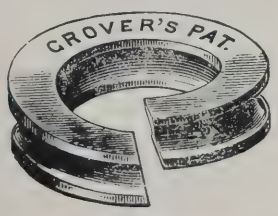


THE "GROVER" PERFORATOR, TYPE 1.
For Postage Stamps and similar work.

We have supplied the following customers, among others:

BRITISH GOVERNMENT AND ITS CONTRACTORS
AFRICA, SOUTH, UNION OF.
CHILE.
DENMARK.
EGYPT.
FRANCE.
GREECE.
HOLLAND.
IRISH FREE STATE.
SWITZERLAND.

We Manufacture all Types of Perforators. Our Reputation is World-Wide.



"GROVER" Spring Washer Nut Locks

For all Bolts which are subject to Vibration.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Established 1821

BLADES · EAST & BLADES LTD

Abchurch Lane
Cannon Street
E.C. 4

Works :
LEONARD STREET :: FINSBURY, E.C. 2

Rotary Photogravure Printers
Double Protective Cheque
Printers, Stationers, &c.

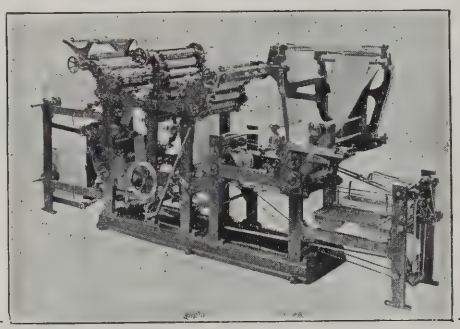
TELEPHONES
Works: Clerkenwell 3636, 3637, 3638.
City Offices: Central 212, 213, 214

ESTIMATES AND SPECIMENS SENT POST FREE ON APPLICATION.

ROTARY PRINTING MACHINES

Jobbing Rotary Printing Machines,

Printing on both sides in one or more colours at 7,000, per hour.



Timson, Bullock & Barber, Ltd.
(Successors to H. NEDDEN & CO.)
Royal London House, Finsbury Square, London, E.C.2.
And at
PERFECTA WORKS, KETTERING.
Telephone: Clerkenwell 8044.
Telegrams: "Timbulbar, Finsquare, London."

trade printing
Monotype · Hand Setting
Half-Tone and Colour Printing
Cooper & Budd Ltd
Peckham. London. S.E · Phone. New Cross 302

HAVE YOU A STATIONERY BUSINESS

If so, you should read "THE BRITISH STATIONER" each month, the leading Journal in the 'Stationery Trade' and Official Organ of the Stationers' Association of the United Kingdom.

Particulars of Subscriptions from the Publishers:

F. W. BRIDGES, Ltd.
Avenue Chambers, Southampton Row, LONDON, W.C.1

LARGEST MANUFACTURERS OF PRINTERS' LEADS IN THE WORLD.

MACHINE CAST AND PLANED PRINTERS'

LEADS & CLUMPS

CONTRACTORS TO H.M. GOVERNMENT

SPECIAL TERMS TO SHIPPERS & LARGE BUYERS

TAYLOR & WATKINSON BELGRAVE FOUNDRY, BERKING AVENUE, YORK ROAD **LEEDS**

Telephone No.: 24753. Telegrams: "Pica, Leeds." Code: 5th Edition A.B.C.

The Leicester School of Arts and Crafts

WE have received a copy of the Year Book of the Printing and Book Production Department for the past session, which fully demonstrates the high standard of taste and craftsmanship that has always been associated with the work of the Leicester School. Involuntarily we write " school " rather than college, and feel perhaps that it is a pity that the Leicester did not retain its " School of Arts and Crafts " rather than change the atmosphere that had been built up in that name, for the more ambitious title that has now been chosen.

The Printing Department has an admirable Trades Advisory Sub-Committee, on which the Leicester Master Printers' Association have representatives for typography, bookbinding and lithography; the P.M. & O.A. and the other trade organisations are also represented.

The letterpress printing retains the high standard that has previously been established, although there does not appear to be much indication of the development of a fresh typographic style. The examples of letterpress three-colour printing are in every way commendable. The specimens of lithography exhibit the advantage of the close co-operation in the Printing School between the Art Department and the printing side. Only a few subjects have been reproduced, and these appear to be printed direct from chalk drawings on stones or transfer paper. Two sample specimens of photo-lithography in line are included together with some machine ruling.

Posters

MESSRS. JOHN WADDINGTON, Ltd., have issued an attractive brochure, printed on coated paper, containing three-colour reproductions of a number of their posters, the blocks having been made by Messrs. Gilchrist Bros., Leeds.

The production is a convincing advocate for the increased use of posters, and indicates some of the directions in which posters can achieve their object, which is obviously to increase sales. An introduction written by C. Maxwell Tregurtha states the case for the poster remarkably well, and gives the reason for Waddington's success in this field. He reminds us that a good poster must be drawn by a capable poster artist and reproduced by a printer who will interpret the artist's intention as well as merely reproduce its outlines. Artists have written to the company in appreciation of the manner in which the lithographers have caught the spirit of the drawing in the reproduction. This phase of the work, whether in poster reproduction or in smaller jobs, cannot receive too much attention; it is an essential factor in obtaining successful results, and lifts the craft out of the rut of merely mechanical transcription.

The posters reproduced include several by well-known artists. One of these is the extremely beautiful interior of York Minster with which we are familiar on the L. & N.E.R. hoardings. It is a triumph for the printer as well as for the artist, who in this drawing shows himself in a somewhat more academic style than that to which we are accustomed, and is in sharp contrast to the breadth of treatment shown in the Great Western poster illustrating their descriptive volume on " Cathedrals." There are several distinctly attractive ordinary commercial posters, exhibiting high technical quality in the printing.

The chief interest in the collection, however, is undoubtedly in the two transcripts of Wembley posters; the first of these is a reproduction of a drawing by D. A. Cox, "Britain's Past and Present Beckon You to Wembley," which is probably one of the most successful of all the attractive Wembley posters of last year. A set of samples of advertisement playing cards shows incidentally the great strides that have been made in the printing of playing card backs, and gives an excellent idea of the enormous possibilities of lithography for advertising of this nature. The use of the photo-offset process extends tremendously its possibilities, and the specimens that are shown are in every way admirable.

Miscellaneous Advertisement

WANTED, Hailings Circular, complete set. Printers' International Specimen Exchange, all except Vols. 2, 3, 4, 5, 6. Early Type Specimen Books and Typefounder's broadsides (English and Foreign).—Particulars and price to Geo. W. Jones, The Sign of the Dolphin, Gough Square, E.C.4.

TRADE NEWS

Caxton Home, Limpsfield

On Saturday, September 12, between seventy and eighty members and friends of the Amalgamated Press Athletic and Swimming Club motored to Limpsfield, the occasion being the naming of two beds subscribed for by the club.

The party were welcomed on behalf of the committee by Mr. W. F. France, J.P., and the secretary (Mr. S. J. White), and conducted over the building. Special interest was shown in the war memorial screen and the Book of Remembrance, with its records of men in the trade who fell in the great war.

Brigadier-General W. F. Mildren, C.B., C.M.G., D.S.O., on behalf of the club, unveiled the tablets, and expressed his pleasure at being present, and associated himself with the club's charitable effort. It was the first occasion he had been to the Home, which he thought was beautifully situated and well planned to carry out its convalescent work.

Certificates entitling the holders to nominate patients to occupy the beds were handed by the Secretary to Brigadier-General Mildren and Mr. Walter Mould, and suitably acknowledged.

The Committee of the Home are giving their eighth annual afternoon concert at the Central Hall, Westminster, S.W., on Saturday, October 17th, when an excellent array of artists have been arranged for. The proceeds will be devoted to the fund for the erection of the west wing, towards which about £900 has been subscribed. Tickets can be obtained of the Hon. Secretaries, at 3, Cursitor Street, E.C.4.

Trades Union Congress

The most important resolution before the Trades Union Congress at Scarborough was drafted to give the General Council power to levy all affiliated members and to call for a stoppage of work by an affiliated organisation in order to assist a union defending a vital trade union principle. Mr. T. E. Naylor, J.P., M.P. (Secretary of the London Society of Compositors), in moving an amendment to the resolution, said that if the General Council of the Trades Union Congress was to have the power to call upon any union to down tools, without that union being directly concerned in the issue, it would mark the first step towards the destruction of the trade union movement. The amendment was seconded by Mr. T. Timberlake (Chairman of the L.S.C.), and after some heated discussion a motion was carried to refer the resolution and the amendment to the General Council to examine the question further in all its bearings. It was generally agreed that these two representatives of the printing trade did most effective service to trade unionism by their successful resistance to this resolution.

Fry's Metal Foundries, Ltd.

Owing to the ever increasing ramifications of Fry's Metal Foundry, Mr. John Fry has turned his business into a private limited liability company, which was registered on September 1st, 1925, with a nominal capital of £100,000. Mr. Fry's numerous friends in the printing trade will be glad to learn that his personal interest in the new company is not in any way lessened by the change, as Mr. Fry will continue to take the same active interest in his capacity as chairman and managing director. The staff of the old firm remains unchanged, and Mr. A. H. Mundey and Mr. P. M. Parish, who have been associated with Mr. Fry for so many years, have been invited to accept seats on the board of directors.

One of the most recent additions to the new activities of the firm has been the provision of a new branch foundry at 108-110, John Street, Glasgow, for the benefit of Scottish customers. This, with the existing foundries at London, Manchester, Bristol, and Dublin, cannot help being of considerable advantage to the printers in the areas which they serve, by ensuring almost immediate delivery of "Fryotype" printing metals, foundry equipment, and composing department materials. In respect of these, as well as the other products of the firm, printers may confidently anticipate that the change will enable the well-known "Fryotype" service to be maintained at the same high standard of efficiency, and even to be improved and developed along new channels.

Our readers, we are sure, will join with us in wishing Mr. Fry's new company a continuance of the success that his energy and ability have won in the past.

Marriage

To celebrate the marriage of their son Edmund, which took place at Oslo, Mr. and Mrs. E. George Arnold invited the employes of Messrs. E. J. Arnold & Son, Ltd., to an outing. The party left Butterley Street, Leeds, by char-a-bancs, and proceeded by way of Harewood, Harrogate, and Ripon to the beautiful ruins of Fountains Abbey, thence to Skelton, with its magnificent Memorial Church, and then by way of Boroughbridge to Knaresborough. Here tea was served, during which Mr. L. J. Swaine expressed, on behalf of those present, best wishes for the happiness and prosperity of the bride and bridegroom. Mr. Cecil Wright, who had been best man at the wedding, joined the party at tea, and gave an interesting account of the ceremony, which had some features that, to English people, were rather quaint.

After tea some time was spent in enjoying the beauties of the old-world town, which the party left soon after 8.30, returning to Leeds via Wetherby.

Central School of Arts and Crafts

THE prospectus of the Central School of Arts and Crafts in Southampton Row, W.C.1, contains a full list of printing classes for the present session. Mr. J. H. Mason is in charge of the printing section, Mr. J. W. Wright (composing), and Mr J. B. Fitzpatrick (machine). We notice that in the machine section a new Miehle two-revolution machine has been added to the equipment. The London County Council is assisted in the management of the school by a Consultative Committee, of which the printing section is formed by the following gentlemen:—Association of Master Printers: G. Eaton Hart, W. Howard Hazell, J. J. Keliher. Federation of Printing and Allied Trades: Rt. Hon. C. W. Bowerman, P.C., M.P., A. E. Holmes, H. W. Howes. London County Council: C. H. St. John Hornby, C. T. Jacobi, Emery Walker, F.S.A.

Ruling and Printing in One Operation

THE satisfactory and commercial solution of the problem of ruling and printing in one operation on a combined machine has been achieved on the Foerste & Tromm machines, being handled by Messrs. Soldans, Ltd. The quality and accuracy of the ruling and the letterpress is excellent, and the two types—the "Rokoli" (Rulex Rotary) and "Flakoli" (Rulex Tandem)—are adapted for mass production and jobbing work respectively. Undoubtedly a big want will be filled by these machines. The "Baby" jobbing machine is creating an increasing demand, owing to its simplicity, compactness, and high output of good work. Those who wish to keep abreast of the latest developments should write for full particulars to Messrs. Soldans, Ltd., 44-46, Eagle Street, Holborn, London, W.C.1.

Harnessing the Rainbow

AN instrument that measures colours by number and accurately records infinitesimal differences in shade is one of the latest marvels of science. It is claimed that the invention, which is called a colorimeter, will be of considerable value to the textile, printing and other industries in which the measurement, comparison, or standardisation of colours is required.

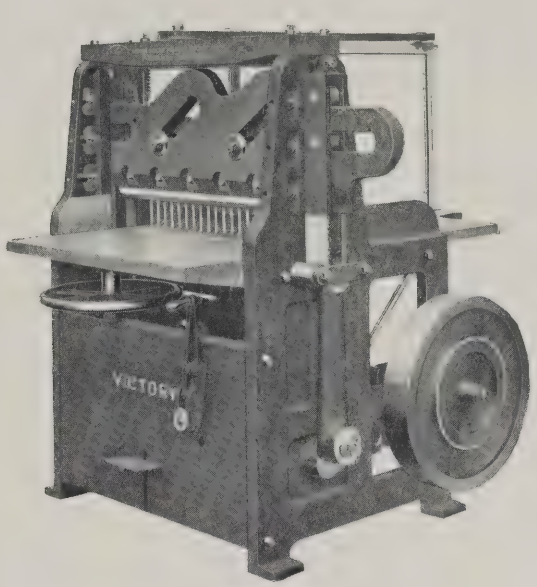
A colorimeter is in appearance something like a machine gun, with a telescope superimposed. It measures the primary colour constitution of every shade in the rainbow. This it does by means of gelatine "colour wedges," each of which represents one of the three primary colours —red, green, or blue—which together make white light. These "colour wedges" are accurately graded throughout their length from full colour to the utmost saturation with white light. To measure a colour, all that is necessary is to place a sample under one half of the lens of the telescope, and to manipulate the combination of "colour wedges" until a perfect match is obtained in the other half. The numerical value of the colour is shown on a graduated scale. Thus, for example, R56, G41, B3 might represent a mixture of red, green, and blue in the proportions indicated. By re-setting the scale the same tint can be reproduced exactly at any time. The instrument is so designed that only one particular setting of the "colour wedges" is possible for any one shade.

It is particularly adapted to the measurement of the colours of fabrics, paper, oils, paints, inks, dyes and dyed materials, coloured glass or celluloid, food or dairy products, interior decorations, etc.

TRADE VK MARK

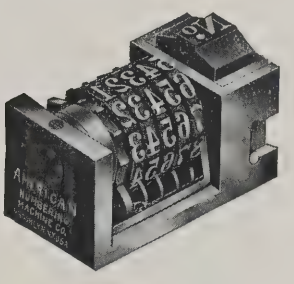
The
"VICTORY"
GUILLOTINE

Compact, Silent, Speedy and Durable



A distinct advance in British Built Guillotines

Type High Machines



No. 54321
Impression of Figures

FURTHER REDUCED PRICES

MODEL 30 - - 5 Wheels - - **50 Shillings**
MODEL 31 - - 6 Wheels - - **60 Shillings**

VICTORY-KIDDER PRINTING
MACHINE CO., LIMITED

Blackfriars House - LONDON, E.C.4
Works: BIRKENHEAD. *Telephone No:* City 1050

S. J. BAKER

NEWSPAPER AND PRINTERS'
AUCTIONEER — VALUER AND
FIRE LOSS ASSESSOR

DETAILED INVENTORIES
FOR
FIRE INSURANCE - COSTING
OR
BUSINESS TRANSFER
PURPOSES

CONSULTANT TO THE
NEWSPAPER, PRINTING
AND ALLIED TRADES

177 - 178 FLEET STREET
LONDON - - - - E.C.4

Telephone: Central 7408

J. & W. MITCHELL
LIMITED

Manufacturers of

GOLD FOIL AND TRANSFER PAPERS
ALUMINIUM PAPERS, LEATHER PAPERS
SURFACE, ENAMELLED AND GLAZED PAPERS
FOR PRINTING, BOX MAKING, WRAPPING, Etc.
VARNISHED AND GUMMED PAPERS
PAPERS IN REELS ⅝-in. to 48-in. wide
EMBOSSING in a large variety of designs.

Chromo and Tin Foil Papers.

Paste Boards and Cards.

Manufacturers of

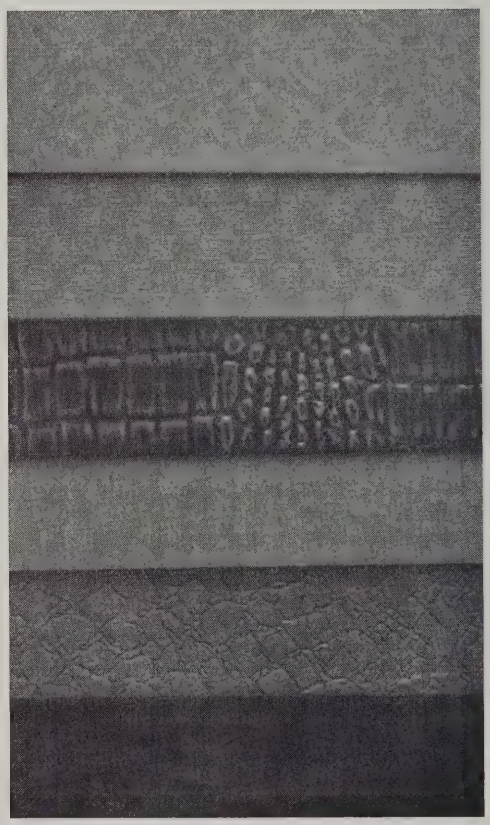
MOUNTING AND TICKET BOARDS
BRISTOL AND DRAWING BOARDS
IVORY BOARDS AND VISITING CARDS
CORRESPONDENCE AND POSTCARDS
CHROMO AND ENAMELLED BOARDS
CLOTH LINED AND MANILLA BOARDS
GOLD EDGED AND FANCY CARDS

BORDESLEY PAPER WORKS,
BIRMINGHAM.

Telegraphic Address:
"TINFOIL, BIRMINGHAM."

Telephone Nos.
Victoria 505 and 506.

READY LINED BOARDS
with plain, fancy colour, grained or embossed papers



"FORDIK" READY LINED BOARDS (a few of which we illustrate) are made by our new process. They can be used for Cutter Crush Work, Show Cards, Window Tickets, ¼ Binding, Whole Bound Flush Books, Decorative Boards for Window Displays.

ASK US FOR SAMPLES.

We are equipped to handle for the Trade:— Board Making, Showcard Mounting, Heavy and Cameo Embossing, Binding, Letter File Making, Mounting, Strutting, Eyeletting and "Cut-out" Mount Making.

FORDHAM & CO., LTD.
VICTORIA RD., WALTHAMSTOW, E.17.

'Phone: Walthamstow 244 (2 lines).
Station: Wood Street, L.N.E.R.

The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone ; MUSEUM 6663-4. Telegrams : SEGDIRB (WESTCENT) LONDON.

¶ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.
¶ ADVERTISING RATES upon application.
¶ Alterations in current Advertisements must reach this Office not later than the 16th of each month, failing which the Advertisement will appear in the same form as in the last issue.

PREPAID TARIFF FOR SMALL ADVERTISEMENTS

Small Advertisements, together with remittance, should reach the Publishing Office not later than the 21st of each month.

BUSINESSES FOR DISPOSAL AND WANTED; PARTNERSHIPS; PREMISES TO LET, ETC.; SALES BY AUCTION OR TENDER; SALE, EXCHANGE & MISCELLANEOUS COLUMN; EMPLOYERS WANTING ASSISTANTS; APPRENTICESHIP; TRAVELLERS; ETC. — 1d. per word. Minimum 3/-.

ASSISTANTS WANTING SITUATIONS — ½d. per word. Minimum 1/6

INDEX TO CONTENTS

	PAGE
British Industries Fair 1926	680
Canadian Newsprint Production	693
Caxton Convalescent Home, Limpsfield	682
Colour Standardisation	708
Composing Room Efficiency	706
Craft of the Printer, The	673
Craftsman's Corner	701
Design and Lay-out	685
Do Printers Lack Initiative?	722
How a Type Printer Estimates	700
London Printers Meet	686
Out-of-the-Way Notes on Costing	688
"O–J"	696
Paper and Progress	729
Printing on Celluloid	682
Printing Plant	728
Quads	710
"Readers"	722
Reviews	724
Small Printer His Own Advertising Agent, The	705
Young Compositor's Guide to Language Composition, The	689

All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

INDEX TO ADVERTISEMENTS

A	PAGE
"Alpha" Publishing Co., Ltd., The	732
Auto-Tickets, Ltd.	734
B	
Baker Sales Company	691
Berry and Roberts	xxiii.
Billinge, H. J. and Co., Ltd.	731
Bingley, Thomas E.	723
Binney and Smith Co.	xxiv.
Blackwell and Co. Ltd.	xvii.
Booth, Henry (Hull) Ltd.	715
Borne and Co., Ltd.	733
Boyce, Henry and Co.	x., 732
Brehmer Aug. (Successor)	xxv.
British Industries Fair	xviii.
Bristol Photo Engraving Co. Ltd., The	734
Broad, Tom	734
Brown, F. E., and Co., Ltd.	viii.
Butler and Pearce	733
C	
Canadian - American Machinery Co., Ltd.	687
Canning, W. and Co., Ltd.	xvi.
Capper Pass and Son, Ltd.	xxviii.
Cash and Clare	734
Caslon, H. W. and Co., Ltd.	699
Century Engraving Co., The	733
Chance and Bland, Ltd.	732
City Electrical Co.	viii.
Clarke, John T. and Sons, Ltd.	733
Claytons	733
Cohen, Charles & Son	733
Cornelissen, L., and Son	733
Crosland, William, Ltd.	Cover ii.
Cross Paper Feeder Co., Ltd., The	684
D	
Dane and Co.	720
Day's Shading Mediums	723
Debecey Mfg. Co , Ltd., The	734
Dickinson, John and Co., Ltd.	721
Direct Photo Engraving Co., Ltd.	732
Dyer, Ltd.	xxiii.
E	
Electromotors, Ltd.	713
Empire Printing Ink Co., Ltd., The	711
Evans, Edwin W.	723
F	
Faulkner, C. W, and Co., Ltd.	732
Fayers, H. F. and Son	732
Feltham, Hubert	732
Ferguson, J. W. and Co.	viii.
Fisher, Clark and Co. Ltd.	vi.
Fordham and Co., Ltd.	xxix
Forrest Printing Ink Co., Ltd., The	709
Fosh and Cross	xxxix.
Fry's Metal Foundry	707
G	
Garratt and Atkinson	734
Gordon and Gotch, Ltd.	734
Glasgow Numerical Ticket & Check Book Printing Co., Ltd., The	731
Greig, John and Sons	v.
H	
Hallett and Son	xxi.
Harley Bros., Ltd.	734
Harrap, John & Son	732
Harrild and Sons, Ltd.	694
Hill, James E.	731
Hodgson, Jas. and Sons	vii.
Horsell, Frank, and Co., Ltd.	xxix.
I	
Intertype, Ltd.	Cover iii.
Irish Printer, The	731
J	
Johnson, K. and Sons	715
Johnstone and Cumbers	xxxi.
Jones, Samuel and Co., Ltd.	711
Joyce and Co.	xxvii.
Jubbs Metals	vii.
K	
Kendell, T. and Sons	xxiii.
Kidd, John and Co., Ltd.	vii, xxii.
Kitcat, G. & J., Ltd.	xi.
L	
Langley and Sons, Ltd.	730
Lanston Monotype Corporation, Ltd.	xxi, 683
Lawrence, P., Printing Machinery Co., Ltd.	xxx.
Light, William J. and Co., Ltd.	iv., 717
Linotype and Machinery, Ltd.	681
London and Provincial Repro. Co. Ltd.	xi.
Lorilleux and Bolton, Ltd.	xxvi.
Lovett and Co.	732
Lowe and Carr	732
M	
Mackay, Chas. D., Co., The	709
Maddin, G. H. and Co., Ltd.	732
Manchester Envelope Co., The	xx.
Mann, George and Co., Ltd.	Cover i.
Marshall Engraving Co., Ltd., The	733
Marshall, John T.	733
McKenzie, H. W.	xiii.
Miehle Printing Press & Mfg. Co., Ltd.	697
Millington & Sons, Ltd.	xvii.
Minton and Casey	732
Morrison, J. L. Co., Ltd., The	xviii.
Monnery, W. G. and Co., Ltd.	733
Morgan, Chas. and Co., Ltd.	xxvii.
N	
National Paper and Pulp Co. (1920) Ltd.	713
Nickeloid Electrotype Co., Ltd., The	ix.
Nickerson Bros.	705
Normand Electrical Co., Ltd.	xxv.
P	
Pamver Mach. Mfg. Co.	731
Parsons, Fletcher and Co., Ltd.	ii.
Pettys of Leeds	732
Phillips Brothers and Ellis	732
Pictorial Machinery Ltd.	xxxi.
Pneumatic Rubber Stamp Co.	732
Pronk, Davis and Rusby, Ltd.	xii.
Pullan, T. H. and Sons	734
R	
Ritchie, M. C., Ltd.	719
Ruddock, Robert H.	xxviii.
S	
Sellers, H. M. and Co.	730
Shortt, C. W. and Co., Ltd.	xiv., xxxiv.
Shuck, MacLean & Co., Ltd.	xi., xx.
Slater and Palmer	x.
Smith Bros. and Co.	733
Smith and Young	xxxii.
Smith, Siviter V. and Co., Ltd.	719
Smyth-Horne, Ltd.	iii.
Specialized Editorial Agency	729
Spicers Ltd.	xvi.
Standard Engineering Co., Ltd.	xiii.
Stanleigh, E. W. H.	xxxi.
Stephenson, Blake and Co. Ltd.	Cover iv.
Swain, John and Son, Ltd.	xiii.
T	
Tait, Thomas and Sons, Ltd.	731
Taylor Bros.	725
Thompson, T. C. and Son	733
Thorburn, Bain and Co , Ltd	725
Thornton, Robert	730
Tollit and Harvey	732
Tuck, Raphael, and Sons, Ltd.	xiii.
Typary and Typon Co., Ltd.	689
U	
Usher and Co.	xv.
V	
Van Houten, F. R.	xxi.
Victory-Kidder Printing Machine Co. Ltd.	727
W	
Walker Bros.	i.
Wildt and Kray	734
Williamson, Alfred	xii.
Williams, Lea and Co., Ltd.	xvi.
Windebank and Co., Ltd.	viii.
Winstone, B., and Sons, Ltd.	xix., 731
Y	
Yeates, C. S.	732
Z	
Zinco Colloty] e Co., The	733

POSTER work

The Goudy Family, originated and produced by The American Type Founders Company, having now become so popular among British printers, prompted us to cut Goudy Bold in Wood for Poster Work.

Goudy Bold

is cut from 8-line upwards, the wood used being Rock Maple. The 18-line and the smaller sizes are cut on end grain.

SEND FOR SPECIMEN SHEET AND PARTICULARS.

C.W. SHORTT & Co LIMITED

8 Fulwood Place, High Holborn,
LONDON, W.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

The Craft of the Printer

A STIRRING address was given at Stationers' Hall, on Friday, October 9th, by Mr George W. Jones, C.C., to a packed audience. This was the first lecture of the fourth series given under the auspices of the Stationers' Company and Printing Industry Technical Board Lectures.

The Chairman, Mr. Fred Harris Miles, Master of the Worshipful Company of Stationers, was supported on the platform by Mr. Alfred Langley, ex-President of the London Master Printers' Association, Mr. Henry Hill, Past Master of the Stationers' Company, Mr. Edward Unwin, Past Master of the Stationers' Company, Mr. Charles R. Rivington, J.P., D.L., Under Warden of the Stationers' Company, Mr. H. Wilson Howes, Secretary of the Printing Machine Managers' Trade Society, Mr. Wilson, Director of Education in New York, and Mr. J. R. Riddell, Principal of the London School of Printing.

The Chairman, in opening the fourth session, remarked how absurd it was to talk of introducing Mr. George W. Jones to the audience, as, although he might not be known to them all personally, he was known to every member of the printing trade as one of the foremost and best-known in the printing industry. The Company of which he was at present the Master took the greatest interest in the Craft Lectures, and it was very right and proper that should be so, as the printing trade was really more or less the backbone of the whole allied trades connected with his Company.

Mr. George W. Jones then rose, and taking as his subject

THE CRAFT OF THE PRINTER

said: Master, Ladies and Gentlemen: Thank you very much, Master, for your kind references to myself. I am reminded by the circular in my hand that it will be thirty-six years on Wednesday next since I was first privileged to speak in this Hall on the Craft of the Printer. To-night my address is specially intended to be a talk by a printer to printers. I am not going to talk to you much about what the world owes to our craft; I want rather to be a help, an encouragement to high craftsmanship, if I may be, to my fellow craftsmen. I know, and we all know; and we never forget it, we printers, that but for our craft you would not have read in the morning paper what the Prime Minister had to say at Brighton last night, neither would you read all about Mr. Lloyd-George's speeches in Scotland, neither would we know very much about the joys of Mr. McDonald's journeyings on the Continent. We never forget this also, that but for the craft of the printer, however eloquent and interesting the speaker may be, without our craft he would be dumb to all outside the range of his voice, whereas, by our calling he becomes articulate to the whole world.

I am going to speak to-night of two or three of the men most famous in the history of the printing craft, but I can never think of those men without being reminded of the very many also who must have assisted them materially and helped them enormously of whom we know nothing. They have no record whatever, and I think often, when considering the works of our great masters, how very appropriate, especially to the men of our calling, are the words of Ecclesiasticus "Let us now praise famous men, and our fathers who begat us. The Lord has wrought great glory by them through his great power from the beginning. There be them that have left a name behind them that their praises might be reported (You find names all round this Hall of men who have done great service to our craft in this City and Country), and some there be who have no memorial, who are perished as those who have never been." And yet their contribution to this craft of ours at the beginning, and right down through the ages, must have been great.

A well-known Shakespearian Comedian recently on being asked why he wished to take up the work of Revue, replied: "I hope I never shall have to desert Shakespeare and the Elizabethans, but I do think that every actor who wishes to perfect himself in his craft must study the moderns as well as the classics."

It is because we printers live in the twentieth century, and have to meet twentieth century needs, and give service suitable to the great demands which are increasingly made on our craft, that I do think that every printer who wishes to perfect himself in his craft, to complete his perfect equipment for service, must study the classics as well as the moderns of his calling. Not that he may slavishly reproduce them, but that he may be influenced by them as only the works of the men who laid the foundations of our craft can influence their present-day successors. Because these great fathers of the craft, the men who laid truly and well its wonderful foundations, made it comparatively easy for those who were to follow them to build also well and confidently. In the study of their work we find each one also to be a creator, individually expressing himself in the form of the type he designed and cut, and in its presentation in the pages of the books that he printed. It was not a case of having to take what the typefounders said was best for him. He, not the founder, knew what was the best for his work.

In speaking to you on a subject so interesting to the printer as that of his craft, I shall not attempt to encroach on the domain of the technical intructor. My idea is rather to awaken a desire for further knowledge of the early printers and of their productions, and later, if time permits, draw some lessons from their achievements, confident that with

that knowledge will come greater interest in our present-day work: that we shall be stimulated to a greater love of calling; and what was never more to be desired than it is to-day; greater craft mastery.

It is our job to maintain the rich traditions of our craft—in the expression of beauty on the one hand and service to the world on the other.

Interest in our job.
Love of our calling.
Mastery of our craft.

Each of these is to be desired. The one is begotten of the other. All are essential to perfect service.

I have said that the possession of these craft virtues and attributes was never more necessary than now, because of the many modern influences which affect adversely the full and perfect expression of the craft spirit, which often have the effect of discouraging initiative, of stifling imagination, of dulling affection for our job. At the same time let us remember that side by side with these manifest disadvantages are advantages and opportunities for craft knowledge, fuller, freer, greater than have ever been at the disposal of our printers—both employer and employee.

And here let me remark that my words must generally be taken as referrring to everyone engaged in our craft, and responsible in their individual positions, for the printed work of their respective establishments. Whether employer, workman or apprentice, they are all printers, and that relationship no trade union or masters' federation can destroy. And the duty of the one is equally the duty of the other, according to his position and opportunity.

I shall be well satisfied if I may be permitted to stimulate a desire, not to be denied on the part of our printers, to take advantage of the opportunities which surround them in such profusion, the very familiarity of which, or the ease of access to which, perhaps lead to some measure of contempt.

To mention but a few:

The National, Municipal, and other libraries, containing works of great practical value to which access is possible by all who would take advantage of them.

The printing trades journals of the world, in which are shown typographic examples by many of the best printers of our day, articles by leading craftsmen, etc.

The works published by leading typefounders of this and other countries, as well as by the manufacturer of type composing machines, on which neither time nor cost has been grudged in setting out to advantage what they consider newest and most worthy of use.

The colleges of Art and technical schools, in our principal cities, with all the opportunities they offer for the acquisition of special technical and art knowledge.

The opportunity of participation in competitions of importance, of which practically no advantage is taken.

I went with Mr. Riddell and one or two others to judge examples of work sent in for the Royal Society of Arts competition at South Kensington not long ago. Scarcely any advantage had been taken of that competition. The money prize was not a small thing, but that was nothing to the opportunity provided for the expression of craftsmanship. I do not know whether it is the fault of the employer for not giving the facility, or that of the workman who does not possess the craft spirit, but it was most disappointing to one who remembers the past years and what our craftsmen were doing in the eighties. Such a competition would have meant at least a hundred competitors. At this competition half-a-dozen or so competed, and only one or two examples were worthy of mention.

Then there are the books on our craft which have been written of late years by men who have made a long and close study of the subject, and especially of the printing type, the foundation of our business, helping us to understand it so that we may not go astray either in its purchase or use. One or more of these means or agencies for craft knowledge is within the reach of every printer in Britain, young or old. It seems to me a great pity that we cannot have a travelling exhibition of fine printed work by our early printers, to be followed up by an exhibition of work of the best printers of to-day, English and foreign. If there can be travelling exhibitions of pictures, why not of printed work? The specimens could be sent easily by rail, they could be well looked after, and lectured upon. Surely out of the masses of material reposing in the cellars and on the shelves in our libraries, there are imperfect copies enough, or duplicates, or fragments, which could be set aside for the education of those printers who have not the advantages we who live in London possess.

I remember as a boy, some fifty years ago, realizing my lack of craft education, asking a little Worcester bookseller to procure me a printing journal from London. He did so, and to my chagrin and disappointment I found it to be a paper mainly of advertisements, reports of law cases and general trade news, but possessing no single article or illustration which could minister to the longing of a boy hungering for some guidance and help in his job. How different the conditions, how much greater the opportunities of the printer of to-day, to say nothing of the many more leisure hours for craft improvement possessed by the twentieth century printer! How much greater then the responsibility to keep pure and beautiful and as useful as possible this most beneficent of all the crafts!

But perhaps my greatest satisfaction is being asked to speak to you on the Craft of the Printer lies in the hope that I may be privileged to encourage one worker who listens to me, to become more proud of his association with the printer's calling; or that I may help to restore a lost pride in the greatest of all crafts to one of its workers who, perhaps by reason of present-day environment, finds dulled that love of calling which raises the printer's work high above the level of ordinary labour; for, as my good friend Oscar Isacson of Gothenburg, recently wrote me: "Craft knowledge, essential as it is; opportunity, so much to be desired, are not enough; only by a true love of calling can we printers rise to the height of supremest service."

And because I think that probably I may best help to foster pride, and encourage love of craft so worthy of our best endeavour, a craft which has exacted loving homage from hundreds of men of learning, men of great ability, men who cheerfully made heavy sacrifices for it, men who counted no day too long, no labour too heavy in its service, that I desire to speak to you this evening specially of one or two of that illustrious line of men who enriched it with years of sacrifice and labour, who made it not only an art which should exact our

worship, but which we should be proud to serve, to give something to, for we printers must ever be its debtors also.

Speaking of the Craft of the Printer, let us take it to mean the craft of which Gutenberg is generally accepted as the first worker; of which his forty-two line Bible, commenced about the year 1450, in many respects is the most perfect book ever printed; for with the exception of two Indulgencies, probably both printed by him, it is the earliest dated example we possess of printing from movable types. Time will not permit to discuss the possible character of the movable types with which the Chinese printed hundreds of years before Gutenberg was born; or the claims of Coster, the Dutchman; or those which have been put forward on behalf of France for priority of invention.

To us printers, so far as our craft is concerned, the completion of the printing of the 42-line Bible is the beginning of things! We date our history from its publication!

It will be well for us to remember here that the early history of the art of the printer is not the history of the art of the book. The bound volume, with all its perfections, its beauties, and its suitableness for service, in its format, its arrangement, make-up and position of pages—was centuries old when Johann Gutenberg, who even then had doubtless for twenty years or more been experimenting with his method of producing books with movable types, in the year 1439 found himself in serious financial trouble, as is evidenced by the records of a lawsuit brought against him in that year, at Strasburg, by one Dritzelin. The making of books had been in operation in these islands, on the continent, and in the East, for centuries before Gutenberg's time. But I think Gutenberg must have been tremendously impressed by the block prints of his time, in which the lettering as well as the figures were cut on wood, often with a great deal of descriptive, explanatory, or other wording. I think they must have influenced him in the making of single letters, arranging them in order, and thus producing more cheaply Indulgencies and other small works, for which there would be a great demand at that time. I was looking the other day at a block print of St. Christopher, the unique possession of the Rylands Library at Manchester, and was struck with the resemblance of its strong lettering to the black letter of Gutenberg.

Once sure of his craft mastery, the man in whose brain was conceived the printer's craft, with his wealth of imagination, conceived also the idea of producing by his new invention, a Latin Bible, equal in appearance, in arrangement, in legibility, in beauty, and equally as suitable for its high purpose, as the best work of the scribes and rubrishers, copies of which would be fairly common. How magnificently he succeeded! The lettering put in copies of his Bible by hand is more often than not lacking the beautiful quality of his printed word. The work of the scribe generally suffers by comparison with the work of the printer.

Here let me interpolate this statement, that the craft of the printer, the typographer, of to-day, so far as the making of the type is concerned which is the basis of our calling, is, four hundred and seventy years afterwards, exactly as it was in the year 1450 or thereabouts, when our first printer commenced the production of the 42-line Bible. The method then was the engraved punch, the struck matrix, the mould, which must have been adaptable, and the casting and finishing of the type. The Linotype machine even is not a revolution from the principle of Gutenberg's discovery and invention. It is simply the adaptation of the principle in the casting of several letters in one line or slug in the interest of speed, or economy of production, and ease in handling.

The revolution came about the year 1450, when the art of the scribe was challenged in the production of the printed book, or those other publications for which the new craft was so suitable. Be sure that this challenge did not make for the peace of mind of our first printer. The interest he was assailing was a long-established one, finding its craftsmen both outside as well as inside the monasteries, and often protected by powerful Guild interest.

I am never able to contemplate the few records we have of Gutenberg, or to consider the fully forty years in which our great master craftsman must have been employed overcoming difficulty after difficulty before he produced his great work, without feelings of profound pity at the measure of them.

I have already referred to the Strasburg lawsuit in the year 1439. You are, most of you, doubtless well acquainted with the better known lawsuit brought by Johann Fust in the late Autumn or early Winter of 1455. Fust had advanced two sums of 800 gulden to Gutenberg, one in August, 1450, and one about December, 1452, evidently, unquestionably, for the production of his Bible. From the report of the action brought by Fust against Gutenberg, dated November 6th, 1455, we learn that Fust claimed 800 gulden, and 250 gulden as interest, against which our protypographer had pledged his materials. From the evidence adduced then it is quite clear that Gutenberg had then perfected his invention, even as the 1439 lawsuit showed that the money was advanced in the working out and perfecting of it. The records of these two lawsuits tell us most of the little we know of our first typographer, of the man to whom we owe the craft of the printer.

But these documents do show us that magnificent as is the first printed book, our first printer, like many another inventor and scientist, had to go through many years of agonising financial worry, as well as years of deferred hopes, before he had fully mastered the principles of his invention, and also like many another, lost everything in the moment of his glorious triumph.

I want you to bear with me whilst I refer in some slight detail to this greatest of all works in the story of our craft. The Bible is, as you know, in two volumes, of 324 and 317 leaves; not bad casting off. It is of large folio size. It is similar to the written Bibles of the period prepared for Churches of that age, which Gutenberg followed both as regards the text as well as the general size and format. From the copy in the Bibliotheque Nationale, in Paris, which had been the property of that Prince of the Church, Cardinal Mazarin, statesman and art collector, and which has given the name of Mazarin Bible to this edition, we learn that one Heinrich Cremer, of Mainz, finished the rubrication of Volume 1 on August 15th, 1456, and of Volume 2 on the 24th of the same month. The rubrication of the two volumes must have gone on simultaneously, even as the printing of the two volumes most unquestionably did.

I saw a copy printed on paper sold at Sotheby's about a year ago for some ten thousand pounds. It was of course bought by Dr. Rosenbach for the United States of America.

Various conjectures have been made as to the size of the editions printed. Schwenke thinks the

number printed was about 185 copies—150 on paper and 35 on vellum; and its 1,282 pages were printed one page at a time.

Among the specimens of early printing I have here this evening, are two leaves of the 1462 Bible, which, if you will examine closely, you will see have been printed one page at a time; that was twelve years after the commencement of the printing of the 42-line Bible, when you would expect some progress to be made. Each page was, in printing, for a large portion of the edition, pointed by ten points, so that Gutenberg was able to back perfectly his work.

What strikes me most particularly in the examination of this first and perhaps greatest example of the Craft of the Printer, is the perfect composition which runs all through the work. The spacing is the most even and close I should think of any that was ever put into a printed book. It has comparatively few divisions.

This has been accomplished by the exercise of much patience, much labour, as well as of great ingenuity and forethought. There are no less than 237 lowercase letters, including ligatures (double letters) and letters of contraction or abbreviation used. Forty-seven capital letters are used, including three different caps. A, C, E, F, N. There are twenty-three different lowercase p's, including ligatures and letters denoting abbreviations of which the first letter is p. Gutenberg's reason for this expenditure of time and trouble was that he might approximate closely to the work of the best scribes of the day in order to get a sale for his books. The letters had to be as close to one another as in the manuscripts, and the spacing had to be regular all the way through. Where necessary, he would take out a thick ' a ' and put a thinner one in, or he would put in a letter signifying a contraction, so that through all his composition he gets perfect spacing.

I wonder what would happen to-day if we asked a modern typefounder to give us another twenty-six lowercase letters of the alphabet, much less 237! I want you to realise what the man was up against —the task our great printer set himself to accomplish; to understand something of the man to whom you and I owe craft relationship, close or otherwise. Is the spirit that animates us in harmony with the spirit that animated him in his work and led him to the perfect production of the first Bible.

Let us try and be imaginative for a moment. I want each one of us present this evening of the 9th October, in the year 1925, in the City of London, in this Hall, dedicated to the production of the book, to endeavour by an effort of imagination to project ourselves backwards 475 years to a room in the old South German City of Mainz. The persons present would include Gutenberg; Fust, anxious about his guilders; Peter Schoeffer, and Keffer, and Von Hanan, Gutenberg's asssistants. They are criticising, approving, and finally passing for its printing the first page of the work which was to render them all immortal!

> The moment when that page was pulled on that simple wooden press was one of the greatest moments in the history of the world!
>
> It was the supreme moment in the history of our craft!
>
> In that little room in Mainz a new art-craft was given to the human family!
>
> In that moment were laid the foundation of civil and religious liberty!

It was then and there, that, by the craft of the printer, was given to the world the means of communicating thought by the agency of the printed word!

I want to dwell a little longer on the subject of the first printer craftsman, on his work, on his enormous contribution to the progress of the human race, and the proof made by his craftsmanship that our art may be as beautiful as it is beneficent. Before coming to the tragedy in the life of our great master, and his dispossession of Bible and materials, let us look again at this greatest expression of his skill, his artistry, his invention.

Gutenberg must have been busy with his invention for over forty years, and so was well past middle age when the principles of our craft are so mastered by him that he decides to produce a Bible as beautiful and perfect in its lettering as that of the best work from the scriptorium. He must have been very sure of his craft mastery by this time, and when one is permitted to see the result of his sacrifice and labours in the magnificent monument to his genius, one is lost in amazement at its perfection in every department of the work—type design and type casting which is so close set that no type casting machine of to-day could better it. Its closeness of set, and entire absence of any unevenness even in columns of 42 lines, unleaded, is a triumph of typefounding as well as of printing.

The selection of paper and vellum—a paper sympathetic even to the impression of the heavy type face, and to complete the whole, presswork on a press—made by some Mainz joiner, which not only attests the mastery of craft in that department of the work, but fills with conscious joy and pride the master's twentieth century successors that, not until his craftsmanship was perfect, would he commence the printing of that work which stands a beacon light, a great statue of liberty, the greatest moral and intellectual force in the world; a work so emphatic in its influence that it seems to divide the years that had been from those that were to come.

It is not a mere coincidence that almost the first words in that Bible, translated, tell us that God said " Let Light be, and Light was."

There have been many estimates made of the amount of time taken in the production of this greatest of all examples of the Craft of the Printer! I gather that Mr. A. W. Pollard was of the opinion that the edition might have been printed completely between the date of the lawsuit and the passing into the possession of Fust of the Gutenberg plant, and the August dates of Heinrich Cremer, the Mainz rubrisher, on which he states that he had then completed the rubrication of the two volumes. Some authorities give fifty weeks, whilst Schwenke estimates three and a half years as the time taken in its production. This seems a more reasonable amount of time for a work of such magnitude, especially when we consider that, after the work had made considerable progress, Gutenberg decided to increase the edition, which necessitated the reprinting of the leaves 1 to 16, and 162 of Volume 2. In addition to these leaves being reset and reprinted, a number of leaves were also reset, as appears in a few copies.

When the printer first started he decided on forty lines to the column, a trial was then made of forty-one lines; ultimately it was decided to complete with forty-two lines, the type evidently being recast on a slightly smaller body to bring the forty-two

lines in to the depth of the first casting and printing. Gutenberg would not destroy the beauty of the page by the addition of the two extra lines on the original body. I can never be brought to accept the view that the work could be produced between the 6th November, 1455, when Fust's successful lawsuit against Gutenberg ensured the transference to him of the printer's stock and materials, and the 24th August of the following year, when Cremer finished the rubrication of the second volume. That three, or even four presses were in operation is well conjectured, but there could have been but few impressions of each single page printed per hour.

The reproduction in your hands gives you approximately, to a few points, the size of the type page, the size of the sheet, and the position on the page, of the fine copy in the British Museum. One point about this great expression of the printer's calling, the Gutenberg Bible, which impresses me almost more than the Craft itself, is the strength of character combined with perfection of craft mastery possessed by our first printer, which led him to wait until he could give to the world not only the book, but a book as perfect as it is beautiful. Whether it was months or years, after the passing of the first page of the Bible, and the commencement in earnest of the printing, Johann Fust, who should have found fame enough, glory sufficient, and all the satisfaction he wanted in the privilege of being financial assistant to Gutenberg, foreclosed the mortgage. Who can conjecture his feelings! The types and the presses, and the rude appliances, and the partly printed edition were lost to our first master; but it is Gutenberg's Bible, even as it is Gutenberg's craft.

I mentioned a few minutes ago that I saw a paper copy of the 42-line Bible sold for ten thousand pounds. It is doubtless in some American millionaire's library. I wonder if he has derived as much pleasure out of its possession as you and I have done in the contemplation of the superb craftsmanship displayed in the type, casting, design, cutting and the composition of the reproduced page now in your hands. Has he observed the subtlety of craftsmanship which has led to the placing of the light hyphens beyond the column matter—they are generally lighter than in the reproduced page—so that the beauty of line is maintained; has he observed the quality and the beauty of the craftsmanship in each department of the work? Does he get a real spiritual joy from the possession of that copy of the world's greatest book? I do hope that he may, and that as he turns over its pages, handled by the man and his assistants who produced it at such cost, he may prize it as it deserves.

Because that book is something more than his personal posession.

It is the greatest of all traditions of our craft.

It is part of the heritage of every printer, whatever his position, who serves faithfully his craft.

It is the crowning glory of our great master's life work.

Why this reference at such length to Gutenberg and his Bible?

Because it is the greatest fact of our craft history.

Because it is one of the supremest tragedies in the history of our craft.

Because it is the greatest source of inspiration and encouragement to craft mastery and worthiness that the twentieth century printer possesses.

Because when I, a printer, get tired, as I sometimes do, or disheartened, I contemplate the nightmare of the approaching Fust foreclosure and lawsuit at the moment of Gutenberg's greatest triumph, and I feel how small are my troubles in the light of our first printer's tribulation and loss.

That I might be able to speak to you this evening with refreshed knowledge, I made a special visit to the British Museum, and there, less than a week ago, attended by one of its principal authorities as custodian, I was permitted to examine and handle such incomparable treasures of our craft as the 42-line Bible on vellum, the 36-line Bible, the Mainz Psalter of Fust and Schoeffer; the 1462 Bible—the first dated Bible printed by them, and saw the early dated Indulgencies; and also the fragment of a Donatus, supposed to be the earliest piece of printing from movable types in Britain. I was able to entirely agree with William Morris's opinion that the first book printed was the most beautiful book ever printed. The most mechanically-perfect book, no. The greatest expression of the art-craft of the printer, yes!

It would be a great joy in this gathering of printers and lovers of our craft, to call to your remembrance, did time permit, the names and the work of the contemporaries and some of the early successors of Gutenberg. How, following the completion of the 42-line Bible, they, in their work amidst great difficulty, by triumphing over these difficulties gained for our craft great honour, and increased the circle of its patrons and protectors by the charm and beauty and suitableness of their work. To tell the story of how the writers forsook the pen for the designing of type, the composing stick, and the hand-press, and how, even in the monasteries the scriptorium gave place to the press-room!

To speak of the progress of the craft in the country of its invention; of its spread to Italy, to France, and Spain, and to England; and of the great services of the first Italian printers in giving to the world the roman character, would take evenings in the telling. If Italian scribes had not reverted to the use of the beautiful calligraphy of past centuries, and had been content with the black letter, the gothic, which was in use in the principal countries of Europe and in England, and had been content to continue with it, the Italian printers of the fifteenth century might have been content to work in that character also. What a wonderful servant the Roman type character is! How much does not the world owe to Italy and the first Italian printers, to Jensen, greatest of them all, for one of its most beneficent agents!

Go and spend some afternoon in the King's Library at the British Museum, and at South Kensington, and you, my brother printers, shall feel proud of your craft knowledge, your craft association, and your craft opportunities, and sorry for those whose misfortune it is not to be able, as practical printers, to do something to help maintain the traditions and usefulness of this greatest of crafts.

But I would like to refer to Peter Schoeffer, and the honour gained by him, and Fust, and their glorious craftsmanship in the production, among other of their works, of the Mainz Psalter, with its magnificent initials, beautiful beyond expression. It would be a delight to have a little share in the battles which have been fought by historian and critic as to the method employed in the printing of

these initials which alone is a monument to the love as well as to the mastery of craft of Peter Schoeffer. I should, however, like to express my personal opinion as to the method employed in securing the perfect register of that great series of two-colour initials employed for its decoration.

I know of no early or later printed book which contains initials as beautiful and suitable for such a work as those designed and cut for printing the Psalter of 1457. It must have taken a good many of Peter Schoeffer's father-in-law's gulden to finance the production of the Psalter, which was publisned by Fust and Schoeffer on the 14th August, 1457, at Mainz, for, an advertisement printed years after by Schoeffer, offers for sale among his other publications copies of the Psalter as well as of the 42-line Bible.

Allowing for printing one page at a time, some of the backed-up double pages must be in at least twelve to sixteen printings. Now as to the printing of them, it has been suggested that the initial proper was cut close, inked, and fitted into the surrounding decoration which had been mortised; or the second colour placed in position on the sheet after the outer ornament had been printed, and the impression gained by a smart stroke with a mallet, or the colour painted in by hand. I wonder if the author of such a theory had ever tried to get a decent impression of even a wood letter by such a method.

Gutenberg had early discovered the means of perfecting the pages of his 42-line Bible. He used ten points to ensure his perfect work, four along the top, four at the bottom, and two at the side, which would keep the sheet in position as it overhung the coffin of the press also. I have yet to learn of a more perfect method of registration, carefully done, especially on paper or vellum such as they used. Even the Miehle press with its perfect registration could not better it. Of course you would get perfect registration by this method if you got your second colour initials into position, and were careful in your pointing.

In 1469-70, Schoeffer printed a beautiful Canon of the Mass for inserting in copies of Missals. Until recently only two copies were known, one in the Bodleian Library at Oxford, and one in St. Petersburg bound in a copy of the Breslau Missal of 1483. The Bodleian copy is bound up with an imperfect copy of the Mainz Missal of 1493.

It is particularly interesting to remark here that Mr. Henry Lewis Bullen, the accomplished Curator of the Typographic Museum and Library of the American Typefounders Company, at Jersey City, U.S.A., when on the Continent last year, discovered a nearly perfect third copy of Schoeffer's Canon of the Mass, in an old Missal where its presence would have been most unlikely to be found. Needless to say it is now the most cherished of the many wonderful examples of early printing, in that splendid collection at Jersey City. Great praise is due to Mr. Nelson of that Company and to Mr. Bullen for their love of the craft they serve so splendidly, and their public spiritedness in getting together that great store of examples, and for the building now erected for their perfect housing.

I should have liked, had time permitted, to discuss with you the types of the 36-line Bible, and those used in printing the Mainz Psalter. I have yet to be convinced that the three founts were not already cut at the time of the famous lawsuit. They must have been. The tendency would be to go from the larger to the smaller type. This is borne out by the reduction of the body of the 42-line Bible type to get in more lines, as well as by the many contractions which have reduced greatly the number of pages printed. But I should weary you if I were to refer at any length to the great printers who in the country of the birth of our craft produced in the same century work of beautiful quality. Of Ulric Zell, who settled in Cologne was printing in 1466—No wonder William Morris was influenced greatly by the exquisite cutting of his type, as well as his master craftsmanship—or to discuss the suggestion that a school of typography was established in the monastery of St. Scholastica in that city, and that it was in that school that he, Nicolas Jensen, our own master William Caxton, and others, learned the art of a typographer.

I have two or three books printed by Ulrich Zell in 1467, the type of which is wonderfully like, especially as to the lowercase, and specially the full page, to William Morris' Chaucer type. Morris was also unquestionably influenced by the strong, virile black-letter of Gunther Zainer, who was printing at Augsburg as early as 1468, and who was one of the first to use large decorated initials of foliated and floriated design, running right down the edge of the page; also to use small outline initials which could be filled in by hand. Time does not permit either to tell of his troubles with the Augsburg wood-cutters over the printing of his first illustrated books, and the compromise effected by him. By 1472 he was printing with a beautiful face of roman type. He printed some hundred editions, including some exquisitely illustrated works. His brother John, who commenced printing soon after at Ulm, made a lasting reputation as a craftsman from the beautiful woodcut books he printed. His Aesop and Boscasion De Claris Mulieribus printed about 1472 are richly illustrated with woodcuts of great beauty.

Of all the initial letters which most appeal to me in these early German works are those used by Leonhard Hull, in an edition of Ptolemy's Cosmographia. They express the Gothic influence, as do the woodcuts of the Zainers in a most marked degree. He printed somewhat later in the century in a beautiful type with considerably more leaning to the roman than the gothic character. There is no time to speak of that great race of German printers who, before a general lowering of the standard of excellence set in by the virtual destroyal of the written book and thus of serious competition, kept high the quality of their craftsmanship; or of John Schonsperger, who, commencing to print in the fifteenth century, in 1517 produced one of the world's greatest books, the Theuerdank.

I would like to speak to you also of our master, William Caxton, who at 57 years of age, after a busy life, learnt the craft at Cologne, and set up his press at Westminster, and remind you how great is the debt we owe to him not only for bringing the craft to England, but also for the great work he did for English literature, but time does not permit, for not only did he print one hundred volumes before he died, but translated about twenty books, including "The Golden Legend," and even on his death bed he was still at work. Now people want to retire from business at 50. But Caxton's work was finished only at his death. What a call to service!

I want to tell you about an Exhibition of Printing held in this Hall under the auspices of the British Typographia. It was opened by Lord Mayor

Whitehead who came with his Sheriffs in state, exactly thirty-six years next Wednesday. Henry Howe Bemrose of Derby was the President of the Association. We had a great time for eight days. Many craftsmen then were prepared to work together in order to produce every year five or six hundred examples of the best piece of printing they could do. They would send them to London and receive back in exchange one of their own and one each of all the others. There was a fine craft spirit in Britain in those days. More than forty years ago I was getting up in the morning soon after five o'clock, and with my young master would produce our jobs for the Specimen Exchange before commencing work. Craftsmen were doing it all over England. Why cannot such a movement be started in the name of printer craftsmanship?

For the sake of this craft of crafts, with its great past, with its great potentialities, let us get together, masters and men, and see to it that its prestige shall be safe in our hands. Unless we preserve its high character it will cease to be a craft and become merely a trade, and that is not enough.

I could read you calls to service for craft's sake from many printers. I will quote from that friend of Erasmus, the fine Basle Printer, Froben: "I work neither for riches, nor fame, but truth. My labour is spared not night nor day. I deem it an adequate reward if a good author comes into the hands of the public with dignity." Such is the spirit of the true printer craftsman!

Mr Alfred Langley, Past President of the London Master Printers' Association, proposing a vote of thanks to Mr. Jones, said he hoped they would all remember the inspiring words of the address. Mr. Jones was one of the few master printers of London who was really entitled to the name of "Master" printer. He was a master of his craft and had set a standard of work for many years in London, and for many more years all over the country. He did not think in London they knew sufficient of the work Mr. Jones had done for the craft at large. He believed he had a big reputation on the other side of the water, and it behoved them all to study the work he had done. He had been an inspiration for many years to those who had followed his work—to those who would dare to call themselves his disciples.

Mr. Wilson, Director of Education, New York, seconded the vote of thanks. He said, as a visitor, that day had provided many thrills. He had visited our wonderful School of Printing that afternoon, and he appreciated the spirit behind the School. To-night he had been privileged to be present in the shrine of the printing trades in this centre, and to listen to a true craftsman. The spirit of a craftsman never dies; it knew no barriers; it knew no race or creed. He thought everyone would carry away some of the spirit of that great craftsman, known just as well in America as in England.

Mr. Jones, replying, said he hoped they would all get together in little groups. They could find lots of books for 1s. and 2s. on the bookstalls, showing the beautiful types produced and used by printers 200 or 300 years ago. With them they could trace the history of type. They should learn as much about type as they could because it would enable them to know exactly what a job was going to look like. They should all help to do something for a craft which was so wonderful and so worthy.

Mr. Jones then proposed a vote of thanks to the Chairman.

A reprint of a page from the Gutenberg 42-line Bible was presented to each member of the audience.

Before and after the lecture there were on exhibition examples of Early Printed Work, as follows:—

A leaf of the Gutenberg Bible. The 42-line Bible. Printed at Mainz, 1450—1455-6.
Two leaves from The Golden Legend, printed by Wynkyn de Worde.
A page of the Aquinas, printed by A. Thier Hoernen, Cologne, 1471. The first Book printed with headlines.
Another page from the Press of A. Thier Hoernen, printed at Cologne, 1476.
Two leaves from "A Short Treatise on things abused," printed by John Oswen, first Ipswich printer, 1548.
A printed Indenture of date 1669, with the City of London Arms in the Initial T.
Fragment of Early German Printing, with open Woodcut Initials for colouring in by hand.
Early Woodcut of the Murder of Thomas à Becket, printed about 1480.
Title Page with mark of Peter Treveris, 27th July, 1526.
A leaf printed by Gunther Zainer at Augsburg, about 1468.
Fragments of St. Albans Printing, about 1480. From Questiones Super Physica Aristotelis.
Part of Sig. Q. of Unique Primer. Tho. Gaultier for R. Toy. 32mo. Ed. VI. The only copy of this work known belonged to F. Jenkinson, Esq., of Cambridge.
Fragment of a Breviarium ad usum Sarum.
Leaves from Alexander Grammaticus, printed by Richard Pynson, 13th November, 1492.
Fragment from the Press of John Lettou, London, 1480.
Fragment of Early Oxford Printing, 1485.
Two fragments of Directorium Sacerdotum, printed by Wynkyn de Worde, 1495. 4to. (Taken from the binding of Cicero de Philosophia, Lyons, 1562. 12mo.)
Fragment of a Breviarium ad usum Sarum.
Fragment of a Sarum Graduale.
Fragments of a Sarum Processionale.
Fragments of Hymni cum Notis, 1528.
Fragments of Fifteenth Century Printing by John of Westphalia, at Louvain.
Frisket Sheet, showing the cut-outs to allow the printing of the rubricated portion of a sheet of a Missal. 1500—1525.
Examples of Early Sixteenth Century Proofs with the readers' corrections. These fragments have been taken from contemporary bindings.
A fine Early Italian Woodcut Title Page.
A fine Early German Woodcut Title Page.
Title Page of The Ship of Fools.
Frisket Sheet, showing the cut-outs to allow the printing of the rubricated portion of a sheet of a Missal. 1500—1525.
Fragments of a French Indulgence.
Fragments of Sarum Antiphoner, printed at Paris, 1519.
Fragments of English Almanacks. Taken from the Binding of Gurichidion Oratorium, of contemporary date.
Fragment of Early English Almanack.
Vellum Frisket Sheet, showing the cut-outs to allow the printing of the rubricated portion of a sheet of a Missal. 1500—1525.
Another Vellum Frisket Sheet, showing the cut-out to allow the printing of the rubricated portion of a sheet of a Missal. 1500—1525.

Two pages from the Dionysius Cato, printed by William Caxton, 1483.
Two pages from the Boethius, printed by William Caxton about 1478.
Two leaves of the Bible printed by Peter Schoeffer, at Mainz, 1462. The first dated Bible.

The next lecture of this series will be given by Mr. Percy W. Ryde, Managing Director of Messrs. G. W. Bacon & Co., Ltd., who will speak at Stationers' Hall on November 13th, at 6.30, on the subject of "How Maps are Made."

British Industries Fair 1926

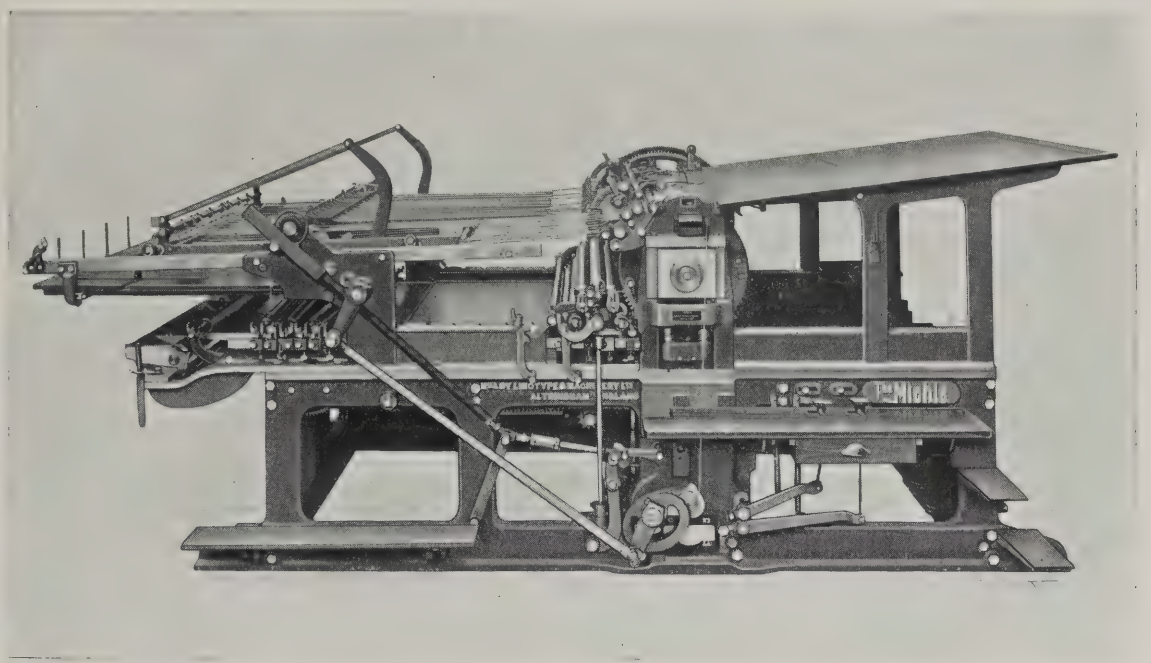
SIR PHILIP CUNLIFFE LISTER, M.P., President of the Board of Trade, delivered an address from the London Broadcasting Station on 20th October, on the subject of "The Government and Export Trade." The following is an abstract which contains useful information for those proposing to participate in the Fair, and refers to the seriousness of the present adverse trade balance.

"We need then to use every opportunity for increasing our trade and particularly our export trade. An important opportunity will be afforded by the revival of the British Industries Fair. Its sole object is to bring producers and wholesale buyers together; and during business hours it is open only to the trade buyer. We have decided, however, at the request of a large majority of exhibitors to admit the public from 5 p.m. to 8 p.m. each day and on Saturday afternoon to inspect the exhibits and see the many wonderful products of British industry. To the buyer, the Fair affords the opportunity of seeing in one place and at one time the latest products of British industry, and so of saving himself a great deal of time, trouble and expense in travelling through the country. From the manufacturers' standpoint it is obvious that buyers will be more likely to come and make their purchases if everything is made easy for them and provided that they are aware of the facilities offered. The British Industries Fair was instituted in 1915. It has been held annually since then except that this year the London section was discontinued owing to the continuance of the British Empire Exhibition. The Fair has grown steadily since 1915 and has proved a valuable part of the mechanism of sale and distribution. The Government has decided therefore to hold the Fair in February next and with the support of the manufacturers to leave no stone unturned to make it a success.

As intending participants will like to know something of the organisation of the Fair, I will say a few words on this point. The Fair will be held in two sections, in London and Birmingham for a fortnight from 15th—26th February next. The London Section is being organised by the Department of Overseas Trade while the Birmingham Chamber of Commerce with the support of the Department is organising the Birmingham section. The cost of space has been reduced this year with the object of making participation as cheap as possible. Both sections are run entirely for the benefit of the exhibitors; and the organisers are assisted by a Committee of exhibitors whose advice is sought on all questions affecting the Fair. It is impossible for me to give here the full list of trades eligible to participate in the Fair, but shortly the London list comprises the lighter trades such as cutlery, clothing, chemicals, jewellery, foodstuffs, pottery and toys, etc., while the Birmingham list comprises general machinery, hardware, metals and kindred trades. I need not emphasise the fact that only British Empire goods may be shown. Full particulars can be obtained from the Department of Overseas Trade or the Birmingham Chamber of Commerce.

As regards what may be called the selling side, the Government has decided to spend the sum of £25,000 mainly in an intensive publicity campaign on behalf of the Fair in particular and British goods in general throughout the world. Advertisements are already appearing in more distant markets. In addition to the advertisements, a series of letters containing full information as to the Fair, and an invitation to come to it or to send an agent in England, will be sent in the appropriate language direct to about 50,000 business firms all over the world. Further, the Overseas Officers of the Department of Overseas Trade, the Trade Commissioners and Imperial Trade Correspondents to the number of 69 in the Empire, the Commercial Diplomatic Officers to the number of 34 in the more important foreign capitals of the world, and the Consular service to the number of over 700, have all been instructed to co-operate by every means in their power in making the Fair as widely known as possible, and for the purpose have been supplied with literature, showcards, etc., which they are asked to distribute as widely and usefully as possible. In short, we have taken every possible step that we can think of to bring to the notice of firms all over the world the fact that the Fair is to be held, and the advantages to themselves of seeing it before ordering their next year's stocks of goods. From the interest that has already been shown at Home and abroad, I am confident that we may look forward to a Fair successful in all respects.

The business community is well aware that its salvation lies mainly in its own hands, and that nothing the Government can do will avail if they are unable to meet competition in cost as well as in quality, and if new markets and fresh connections are not sought out. It is in this last respect that the Government, through the British Industries Fair, can help. I, therefore, invite manufacturers in their own interests and in the interests of British Trade to participate in this great selling campaign. Those in this country, not engaged in trade, I would urge to come to the help of industry and of their country by demanding British goods. In helping British Industry, you will be helping yourselves. As the Prime Minister has pointed out recently, we are faced with a growing excess of imports which, if continued, will be a real menace to economic stability of a country which relies on foreign countries for a large proportion of its food, and which needs especially to-day a large trade balance to invest in the developments of new markets. Let us all combine to reduce this excess of imports by buying goods of British manufacture. Come to the Fair, and see for yourselves the products of British Industrial skill which can supply all your needs. To all I would say, in conclusion, let us pull together, and we shall emerge from the slough of despond to the high road of prosperity. As I said earlier, even now I see indications that the clouds are lifting."



Salesmanship

YOUR SALESMEN would find it much easier to sell Miehle-quality printing, and at a better price, than ordinary printing. Why not increase your business by installing a Miehle? Many others have done so; some have nothing but Miehles.

The national call to "Buy British Goods" is particularly sound in the case of the Miehle, because whilst helping the Empire a little you would considerably help yourself.

The Miehle

is made at Altrincham, Cheshire, by

LINOTYPE & MACHINERY LIMITED

9 KINGSWAY, LONDON

Printing on Celluloid

By J. WORTHALL

A PROFITABLE speciality for the enterprising printer is printing on celluloid. This work can be utilised commercially in many ways, such for instance, as the making of permanent and attractive labels, covers for blotters, and a whole variety of advertising devices that only need a little thought to extend their number over a wide field.

Celluloid is, as we all know, a highly inflammable material, and its use on this account, may in many cases be highly dangerous. There is however, a material that is now readily available that is non-inflammable, and which can be printed on in exactly the same way. This material is sometimes described as non-inflammable celluloid, but is of a similar texture to artificial silk but in sheet form. Casein in sheets is another material that can be employed in a similar way.

Printers over here have not devoted much attention to this subject, but in America a very high standard has been attained. Printing on celluloid must be done on a platen machine, using a very stiff and opaque ink. The type and blocks must be quite level and free from wear, and the inking and rollers adjusted with the greatest accuracy. The machine should be run at the slowest convenient speed in order that the stiff ink shall feed without trouble; the machine will probably have to be stopped to take the actual impressions. The pressure must be adjusted accurately, so that the ink is only just transferred from the forme to the material; excessive pressure will cause the ink to spread, and give a grey result.

It is possible to dust the impression with a black pigment to increase its brilliance; in this case the powder must be fixed before the next operation of varnishing. The fixing is carried out by spraying with a scent spray such as artists use—the spray consisting of an extremely weak spirit varnish made with bleached shellac. A spirit varnish such as is used by decorators is quite satisfactory for the purpose. Without the spray to fix the dust, it would be wiped off at the next stage.

The varnishing should be done with a solution of celluloid in amyl acetate. This may be applied with a fine smooth brush, or, in certain circumstances, it may be flowed over the printed surface and drained at the bottom corner. Great care must be taken in using the varnish, because not only is the celluloid highly inflammable, but the amyl acetate is also a highly inflammable liquid. When the sheets are completed and dried they are cut to the necessary shapes and sizes on a guillotine or by means of shaped cutters.

Little is known about the methods that are employed in America. No doubt they are similar to those that are used here, but there are some important modifications; but the finishing is an entirely different process, and it is this operation that gives to the American work the beautiful effects that we cannot equal.

In the finishing a special polishing press is employed. The printed sheets, which of course must be interleaved, are thoroughly dried and afterwards dusted with magnesia or french chalk; they are then placed in a hydraulic press which is built up with nickel plated metal sheets, similar to those that are used by bookbinders for polishing morocco. The printed celluloid plates after the dusting, are placed each with the surface in contact with the nickel plates. The hydraulic press consists of a number of compartments which are hollow, and about a dozen nickel plates are put between each. When the hydraulic pressure is applied, steam is injected into the hollow compartments, so that the celluloid is reduced to a semi-molten state. The ink that was on the surface appears to sink slightly into the body of the celluloid, and whilst the material is in this semi-molton condition it acquires and retains the high polished surface of the nickel plate. After the required temperature is reached the steam is shut off and cold water is allowed to enter the compartments; this cools the sheets rapidly, and when the press is cold, the pressure is released. The brilliance of the printing which appears to be below the surface of the burnished celluloid is remarkable. Colour printing is undertaken with considerable success.

Caxton Convalescent Home, Limpsfield

THE Eighth Annual concert was held on Saturday, October 17th, at the Central Hall, Westminster, in aid of the Fund for the erection of the West Wing to complete the building. There was a very good attendance, and a delightful programme of great variety was provided by more than a score of able artists, under the musical direction of Mr. Percy Newport. The audience numbered over 1,400.

The Caxton Home is the freehold property of the Printing and Allied Trades, invested in Trustees, and devoted exclusively to the use of men and women engaged in the Kindred Industries, for whose sole use and benefit it was specially founded.

Situated below the crest of the Northern Downs, the Home commands magnificent views. It is open all the year round, and is equally suitable for convalescents in the winter as in the summer months. Patients are received from all parts of the country. Accommodation is at present provided for fifty patients and staff.

The Committee are most anxious to complete the erection of the Home, as originally planned, at an early date, by adding the West Wing to the Building, the foundations of which have been laid. To carry out this work the architects estimate that the sum of £4,500 will be required. Up to date over £1,000 has been received, and further donations will be heartily welcomed.

Donations should be sent to the Concert Hon. Secretaries at The Caxton Home Office, 3, Cursitor Street, E.C.4, on or before November 19th, on which date this appeal will close. Cheques, etc. to be made payable to "Caxton Home, Building Account."

THE

"MONOTYPE"

(*The all-purpose Machine*)

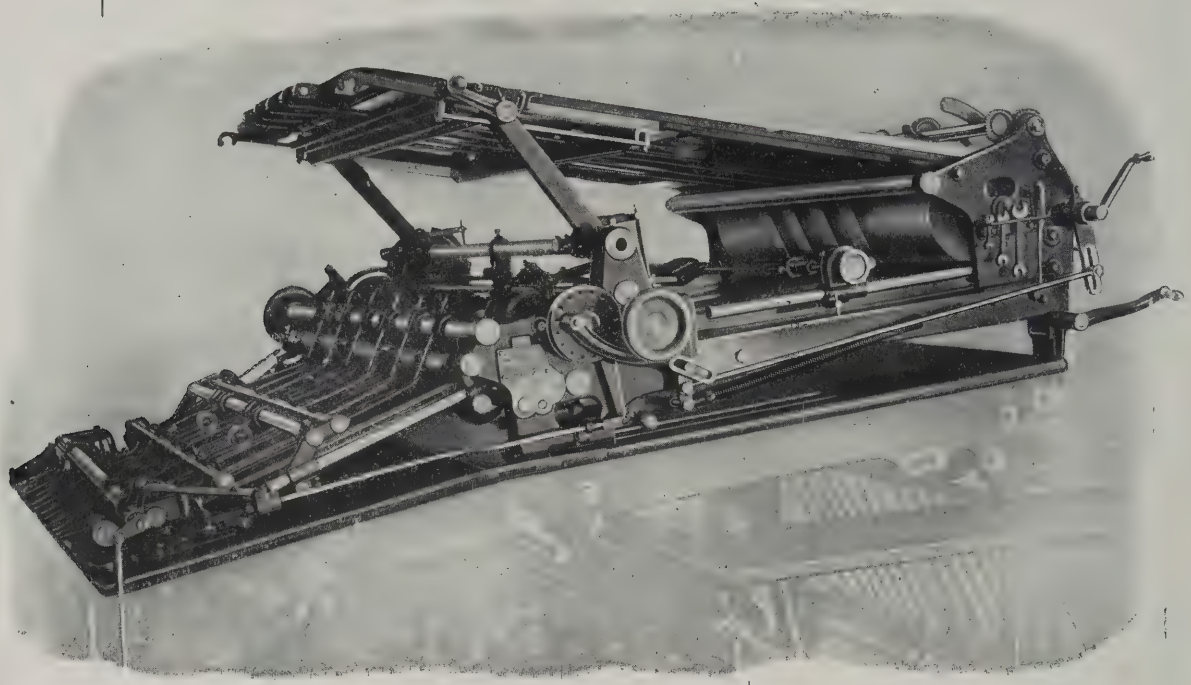
The range of "Monotype" output extends from simple newspaper work to the varied composition of technical and scientific journals. Should composition become scarce the "Monotype" may be occupied in casting type, rules, leads, ornaments, and spacing material.

THE
LANSTON MONOTYPE CORPORATION
LIMITED

43 and 44, Fetter Lane, London, E.C.4.

CROSS
Continuous FEEDER

There are over **850** Cross Feeders at work in Great Britain alone. One firm alone using 121.



We are the largest manufacturers of both Single and Double Automatic Feeders for Printing Presses and Folding Machines in the World

Feeders *for* Great Britain & the Continent of Europe are made in England

Our customers have a free service and advice of an experienced and highly trained set of mechanical and technical experts and operators

Full particulars and advice will be gladly sent on application to the makers:

The CROSS PAPER FEEDER CO. LTD.
92, Fleet Street
LONDON, E.C.4

Telegrams:
"Crofeedco, Fleet, London."
Telephone: - CITY 6333

Design and Lay-out

By Mr. C. W. CLARKE

A LARGE and interested audience assembled at the October meeting of the London Society of Compositors Jobbing Guild, when Mr. C. W. Clarke gave an address on the above subject, the chair being taken by Mr. Alfred Langley, of the Euston Press, a past-president of the Master Printers' Association, and an old friend of the Guild.

Remarking that, although he thought there was little need to apologise for harping upon an old subject, Mr. Clarke pointed out that there was one direction in which the study of design and lay-out might lead a compositor beside that of becoming a lay-out man; many men would not be so happy in the latter position (tied to a desk or bench and putting ideas on to paper with pencil) as they probably would be working at case under good conditions on work which would justify the skill which they could bring to it. To such there was always that advantage that a study of design and lay-out would make an ordinary display compositor a better display compositor. Several instances were remembered by the speaker of compositors whom he had known thirty years or so ago, when the livelihood of the "solid" or "line" man was threatened by the composing machines; these enterprising ones took up the subject of design and lay-out (in some cases in conjunction with technical school training) and qualified themselves as display or jobbing compositors, and proved very efficient at their work. Anything that tended to improve skill and craftsmanship was a distinct gain—a gain to the individual and a gain to the craft, and there was never, the speaker believed, within memory, a better time for the really efficient display compositor than there is now; hardly a day passes but one sees in the papers, "Compositor wanted, used to first-class display," with, in many cases, distinct indications that there are prospects of a regular situation under good conditions. It was very noticeable, too, among many large users of printing that they were keenly appreciative of the skill and helpfulness which could be rendered by a compositor in putting ideas into type to the best advantage.

That raised a very important point, and it became essential to determine what was good display in typography. The idea seemed to still obtain among some that, to be a lay-out man or display compositor on distinctive work, it was necessary to be continually producing what are called "stunts," which seems to show that many have travelled a long way to acquire experience, but have travelled on the wrong road: a mistake which has often happened in many things—artistic, industrial, and political. Years ago the typefounders made the same mistake, and vied with each other in providing the printer with "stunt" type faces, until they, too, found they were travelling on the wrong road; and they actually retraced their steps, went back a matter of about 200 years, dug out some of their old punches and matrices of that period, made here and there some little improvement, and cast them on point bodies, to the satisfaction of the compositor, and, probably, to themselves. Life would not be worth living if a man had to be continually producing "stunts." What was required in most cases was simple display that presented the message of the advertiser or copy-writer without any *unnecessary* decoration—or, to paraphrase Charles Lamb, unassisted by doubtful decoration's dubious aid; display should be forceful in the forceful or telling features, subdued where it could be subdued (which in itself added force where force was required); attention to matters of spacing and whiting-out was equally important, the latter being, of course, but another form of spacing, and applied equally to margins, space between type and borders, and to all white space wherever it occurred. Work that has been planned along these lines will be good in itself, and decoration and embellishment can be added if it is required or thought desirable; pure and straightforward display was the basis of good work, and any attempt to retrieve indifferent composition by added decoration or printing in several colours was to stamp it as "shoddy," only to be compared with, say, the gaily-painted monkey-up-a-stick, in which its gaudiness had to compensate for its mechanical deficiencies.

Mr. Clarke then showed a practical example of a page advertisement to appear in The Caxton Magazine, of which a lay-out was required, and each step in the making of the lay-out from the rough copy to the production of a finished sketch (this finishing of sketches being recommended as good practice for a spare-time hobby) was shown drawn with charcoal on large sheets of paper to a scale of 4 to 1. During the preparation of the lay-out, the different methods by which text matter could be dealt with should be considered, as well as the study of the nature of such matter before deciding what form it should take; always, where possible, taking the line of least resistance, so that the finished effect may have no appearance of strain or fretfulness, so that one felt, on looking at the work, that it just naturally had to be so. The necessity of restraint, and of the designer keeping a firm grip on his imagination was referred to and emphasised, and it was pointed out that it did not follow that, because one line in a different type face improved a piece of work, two lines would still further improve it; and a specimen was here shown illustrating what happened when the designer let his imagination have free rein and he tried to do too much. We all have our moments of doubt, and the anxiety to produce a good typographic effect may be likely to be outweighed by an effort to please the advertiser or copy-writer; one would be well advised rather to aim at the former, leaving any very subtle advertising points to be dealt with by the author should he deem it necessary. There was always the possibility that, on getting a proof showing a well-arranged and well-set advertisement, an advertiser might forego a minute selling advantage rather than perhaps spoil an otherwise effective piece of work. But advertisers were not always like that; and when, having done all that could reasonably be done, we had a rebuff in the way of an altered proof, it must be accepted with the best possible grace.

Bearing these matters in mind, and taking the opportunity to practise regularly design and lay-out as shown that evening, the speaker gave it as his

considered opinion that there was nothing in the way of high-class display and lay-out to which one could not attain; and further, that no one need leave the meeting without knowing exactly how to get the practice necessary to produce lay-out work in a really effective and correct manner: the way to learn was to do as many other craftsmen do, viz., to study examples of really good work and discover how certain effects have been obtained. Architects, artists, sculptors, cabinet makers, and many others find their inspiration in the careful examination of the best models, and after that study it is just a matter of work and practice. There were no really short cuts to craft excellence: the best we could do was to examine what others had done, and to profit by their mistakes: and to take advantage whenever possible of their experience.

At the close of Mr. Clarke's lecture, the Chairman, pointing out that now was the opportunity to criticise or ask questions, started the ball rolling by putting some very pointed ones for consideration and answer. Mentioning how entirely he agreed with the lecturer in many ways, particularly in the matter of the uselessness of the " stunt " idea in typography which prevailed twenty years or so ago, and referring to the impractibility of some of the lay-outs supplied by recognised agencies; in his own business he frequently found it necessary to 'phone the customer to point out that following the proposed lay-out would be practically throwing money away. He remarked that he had generally found the customer quite appreciative of such consideration when he actually understood the real position.

The lecturer, having dealt with the numerous questions raised, was accorded a very hearty and appreciative vote of thanks, as was Mr. Alfred Langley for his presence and his kindness in presiding over the meeting.

London Printers Meet

ADDRESS By Mr. J. CROWLESMITH, J.P.

THE London Central Districts Association opened their season with a meeting at Stationers' Hall on October 7th. Mr. R. A. Austen-Leigh took the chair, and members present included Mr. M. Clowes, President of the London Master Printers' Association, Mr. P. W. Ryde, F.R.G.S., Mr. W. J. Boyle, Hon. Secretary of the Central Districts Association, Mr. O. G. Poulson, Mr. W. Whyte, Secretary of the London Master Printers' Association, Mr. G. C. Griffiths, Mr. F. W. White, Mr. A. Shield, Mr. A. Spring, Mr. J. Johnson and Mr. W. Charles.

An address was given by Mr. J. Crowlesmith, J.P., Treasurer of the Central Districts Association, and a Director of Messrs. Hazell, Watson & Viney, Ltd., on " Brains—Pride—and the Printer's Craft."

OUR BRAINS.

Mr. Crowlesmith said most people would tell you that the greatest gift the Creator ever bestowed on mankind was life. While that was a great gift it was certainly not such a great one as brains. He was firmly convinced that the desire amongst men for improved status and better wages was a divinely implanted impulse in the human heart, and they must realise it. They in the printing industry, as well as other industries, had got to recognise that as the workers became more educated they would ask for a greater share in profits and a greater share in the comforts of life. Was it unreasonable that the working man should want to improve his status?

OUR PRIDE.

He wanted to impress upon the printing trade, employers and workpeople alike, that if they had a proper feeling of pride in their craft, half their difficulties would be solved. A man without just pride in both himself and his job would do very little to improve the world in which he lived or the craft to which he belonged. They were entitled to be proud of their craft.

OUR CRAFT.

Mr. Crowlesmith gave a short account of the progress made by the printing trade from the beginning. He said he had seen the 136 huge rotaries in operation at Curtiss' factory at Philadelphia, and these and other things were striking evidence of the stupendous amount of brains put into the printing trade. In the printing craft in this country there were 200,000 skilled and 60,000 semi-skilled workers, to whom £45,000,000 in wages were paid every year. The annual turnover in printing work in this country every year represented £130,000,000. Investments in the craft amounted to £110,000,000.

In view of the importance of their craft they should not let themselves be brow-beaten by customers. They represented a trade of which they were proud, and should stand on their feet and insist on being treated in a respectful fashion.

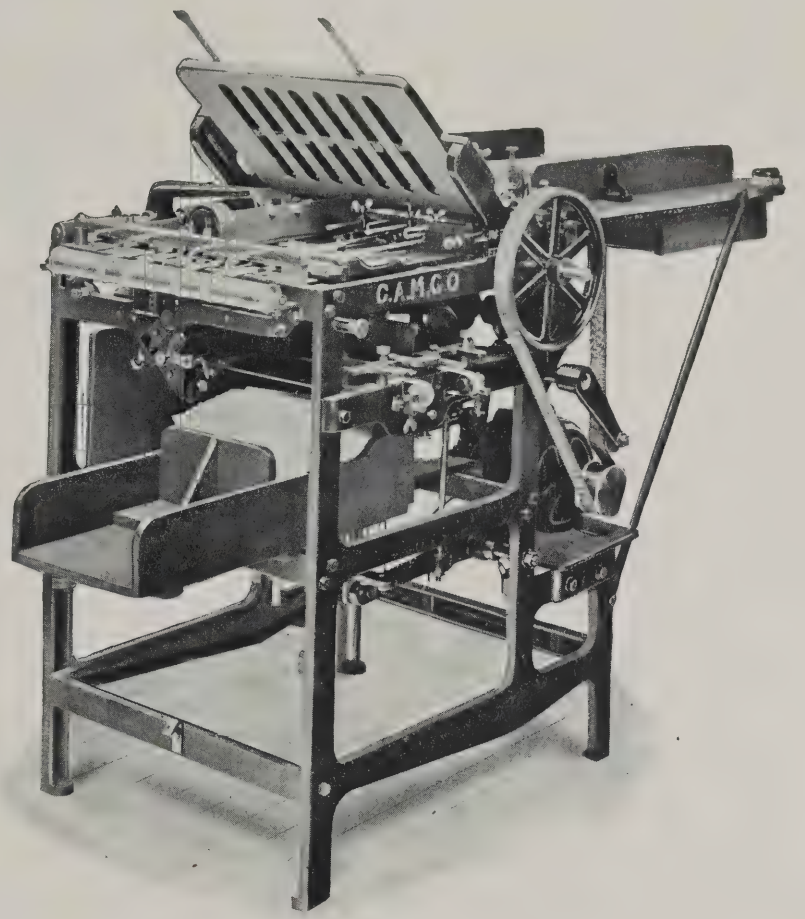
RESPONSIBILITIES.

Printers should get a fair return for their capital. They should see that all employed in their craft were fairly paid. They could do this if they stopped running their works at a loss. There were printers who were running their businesses at such low rates that they did not have enough money to pay their workers' wages. Such practices only proved that the brains God had given them had been doped, and were not fitted to the task of controlling and administering a great craft. They could not be just to those who worked for them when they sold work below cost. In order to abolish the practice of selling below cost they should have greater efficiency in their work and administration. He compared the offices and managements in this country with those in America, and thought printers should improve their methods here. They should also trust one another more in order to eliminate the contemptible practice of price-cutting. Wages were dependent on production, and with the greater production that would result from greater co-operation between employer and employed there would be a possible increase of 25 per cent. in output, with a consequent cheapening of the product and increasing of the demand for it.

WHEN WE PASS . . .

When printers left their businesses for others to carry on it was their job to see that the trade they were leaving was more noble and the workpeople engaged in it more happy, contented and comfortable.

A very hearty vote of thanks to Mr. Crowlesmith was proposed by Mr. R. A. Austen-Leigh, and seconded by Mr. Maurice Clowes.



The CAMCO Demy Folder

The popular, efficient Folder that has proved itself in over a hundred English and many other printing houses to be the most productive small jobbing folding machine in existence.

Maximum sheet size : 18in. x 23in. Minimum : 4in. x 5in.
Makes 4 pp., 6 pp., 8 pp., 12 pp., 16 pp., 24 pp. and 32 pp. folds.
Speed : 3,600 sheets per hour. Floor space 3ft. 6in. x 5ft. 6in.

SEND FOR PARTICULARS TO-DAY,
OR INSPECT IT IN OUR SHOWROOM.

The Canadian-American Machinery Co., Ltd.

CAMCO HOUSE, 63, FARRINGDON STREET, LONDON, E.C.4.
'Phone : Central 1165.

Out-of-the-Way Notes on Costing

By E. PHEBY

OBJECTS:—*(a)* To point out that Costing is a function of all industries, and will play an increasing part in negotiations between employers and employes, and in World competition generally;
(b) To draw attention to the personnel of the Costing Executive, and to their attitude to its objects and the works generally;
(c) To show how the 1s. 11d. paid to the compositor swells to 5s., *plus profit*, by the time it reaches the customer.

IN this article it is not intended to keep wholly to printers' costs, but to give an indication of costing in a general way. The reason for this is that many printers are ignorant of the fact that costing can be applied to all industries. The printing industry led the way in regard to a standard system of costing for an entire industry. Like other industries, printing had its various methods of costing before the standard method was established. These individual systems were built up along different lines, and the statistics they gave were useful to no one but the business to which they were related—any comparison with other firms in the trade was impossible. The adoption of a standard system altered this. Other industries, finding that the printing industry benefited from the use of a standard method, looked around to find out whether they, too, could do the same. This attitude was assisted by war-time conditions. In munition factories, to give but one instance, a standard method of ascertaining costs was installed, allowing comparisons between various plants to be made, and allowing of the application of methods in all plants which had proved to be of benefit in one.

To remove this "insular" feeling of printers, some of the facts will be stated which underlie costing in general. Afterwards costing as applied to the printing industry will be illustrated, dealing with the composing department in particular.

THREE DIVISIONS IN INDUSTRY.

If we give the subject a little attention we find that industry divides naturally into three main divisions. These divisions are: (*a*) Manufacturing, (*b*) selling, and (*c*) financing. No one group is self-sufficing—each depends upon the labour of the others. A few words about these three divisions are necessary.

The manufacturing side is the one which actually takes a part in the turning of the raw material into the finished goods. Included as one of the items of this group are the workers who actually handle the goods, gradually transforming the raw material and collecting the necessary parts so that the whole may be in the form which will find a sale in the markets of the world. But this body of workers does not stand alone; in other words, it is not by their *unaided* efforts that the goods are produced. Other factors enter and other functions have to be performed before the parts are completed into one whole. These "secondary" or auxiliary workers comprise that staff which so reduces the customer's instructions to a standard that any work which has to be done in the shops is done on a uniform basis. There is the staff which collects the data of operations, of wages, of materials prices, the staff for supervision and for keeping the shop in a clean condition. There are those who order the raw materials in the quantities and at the time they are required. All of these, although they do not actually handle the work—in fact, they may never see the goods which are made—are nevertheless necessary if the work is to be done in the most economical way. It is only by the establishment of a settled routine that jobs can pass through a factory at all, and to work this routine requires the services of these auxiliary workers. All of these—the actual physical handlers and the auxiliaries—are intimately connected with the first division of industry—that of manufacture or production.

It will be understood that all of the functions of every group in industry can be performed by a single person; in fact, this was the general practice up to about 180 years ago. In these cases, however, production is very small. Generally speaking, it is found that the operations of any particular body of workers is confined to a single group of activities.

The *second* group—that of selling and distribution—usually requires the services of a separate body of workers. The selling side consists of the functions of marketing and of arranging for the distribution of the goods made by the workers in the production group. It is of no use making anything if there is no one who will buy the goods when they are made. All production has for one of its objects the selling of the goods produced. It is not usual to produce and sell through the same person; the functions are dissimilar, and are best handled by different bodies of workers. These sellers have raised their profession to a very high level, and a successful salesman is now a highly-skilled person, knowing intimately the goods he is selling and the function they are intended to perform—often more so than the actual producers.

The *third* group—those who control the financial policy—are in a distinct class by themselves. By the very nature of the function they perform they must be those who have employment to offer to the workers in the two other divisions of industry. The financial group settles not only the actual detail of finance, but also where the industry shall be located, the methods of working, the quantities and grades to be made, the markets where they are to be sold, and generally speaking fashion the whole policy of manufacture.

To each of these three groups the function of costing is necessary; to each it can bring help in showing the results of past efforts. By its aid, the history of the past as applied to individual businesses can be so gauged that the estimates for the future may be made upon a fairly reliable basis. By gathering the statistics for a whole industry, the progress and standards reached, not only by the industry as a whole, but by the individual businesses, may be known and measured.

WHY **YOU** SHOULD USE

TYPON
PAPER NEGATIVES

TYPON gives perfect results from any black-white original, whether printed on one or both sides, or maps, plans, line drawings, etc. The blacks are of uniform density; the whites sharp and clear cut. Streaks, pinholes, or any of the usual troubles are absent.

TYPON Negatives are indestructible; they can be used again and again, and are filed like correspondence in a fraction of the space required for glass plates.

TYPON requires no oiling or special treatment in developing, highly-skilled labour is therefore not required.

TYPON adds to the resources of the Printer engaged on Litho, Offset and Planographic work, Photogravure and Rotogravure, and reduces his working costs.

TYPON processes are much quicker than wet plate methods, and more than 50 per cent. cheaper. There is no heavy initial outlay—no special and expensive plant to purchase.

TYPON eliminates re-setting, electrotypes, make-ready, and the use of glass — think of the saving by cutting out breakage losses alone! There is no silver bath needed.

TYPON material can be obtained as required, in sheets or rolls. The cost works out at about sixpence a sq. foot, and there are no licence fees or royalties.

TYPON Paper is used in any contact printing frame for exact size work. or in the camera for enlarged or reduced reproductions.

The Typon Catalogue, fully illustrating and describing the process, will be sent on request.

TYPON TYPARY

TYPARY & TYPON CO., LTD.

1-4 RED LION PASSAGE, FLEET STREET——LONDON, E.C.4.

Telephone: CENTRAL 1376. *Telegrams: "TYPANTYPO, FLEET, LONDON."*

The question may be forming at the back of your mind: "In what way does costing benefit the *producing* sections of industry? Is it to them a blessing or a curse?" Study of relevant facts will show that it is, properly used, undoubtedly a blessing and a help. It affects the producer in more ways than may appear at first glance. By giving the financial group an accurate statement of the plant and the workers, they can so formulate policy that the employment of the producing section can be made more secure and continuous than it would be if there were not a method of costing in force. Certainly this may not be conscious on the part of the employers, but nevertheless that is its effect. It may be decided, as a result of the study of cost statistics, to introduce machines for certain operations, thereby, perhaps, temporarily rendering superfluous the services of some employes in that particular shop. But what is the object of installing machines? It is not simply to put as many men as possible out of work, but to produce goods at a lower cost or in greater quantity. This in its turn means that a larger demand will be made for the cheaper product, eventually putting into employment many more men than it temporarily displaced. History and economics tell us that this is the *inevitable* result of the introduction of machinery—workers being temporarily displaced, followed by the employment of a larger body of workers spread over a greater number of industries.

But that is not the main way in which costing helps the producer. The most important thing is that it enables the *workers* to understand the costs and expenses of production. Trade union bargaining in the future will be along the lines of "what the industry can bear." If an increase of wage is asked for, the men's leaders will have to show that the volume of work passing through will allow of the increase being granted. If the reply is that there is not sufficient profit to justify the increase, the rejoinder will be that there is such a huge waste in the methods at present employed in running the average shop that it is only necessary for the employers, generally speaking, to put their houses in order for them to be able, not only to pay the increase asked for, but to get a bigger profit into the bargain. But it is not sufficient to *state* that this can be done; the men's leaders must be able to demonstrate it and show *how* it can be done. This it is impossible to do without the aid of a standard system of costing. A costing system, properly used, is the bitter enemy of waste in all its forms. So far as the printing industry is concerned, the costing system is going to become a valuable helper to the employes as well as to the employers.

PERSONNEL OF THE COSTING EXECUTIVE.

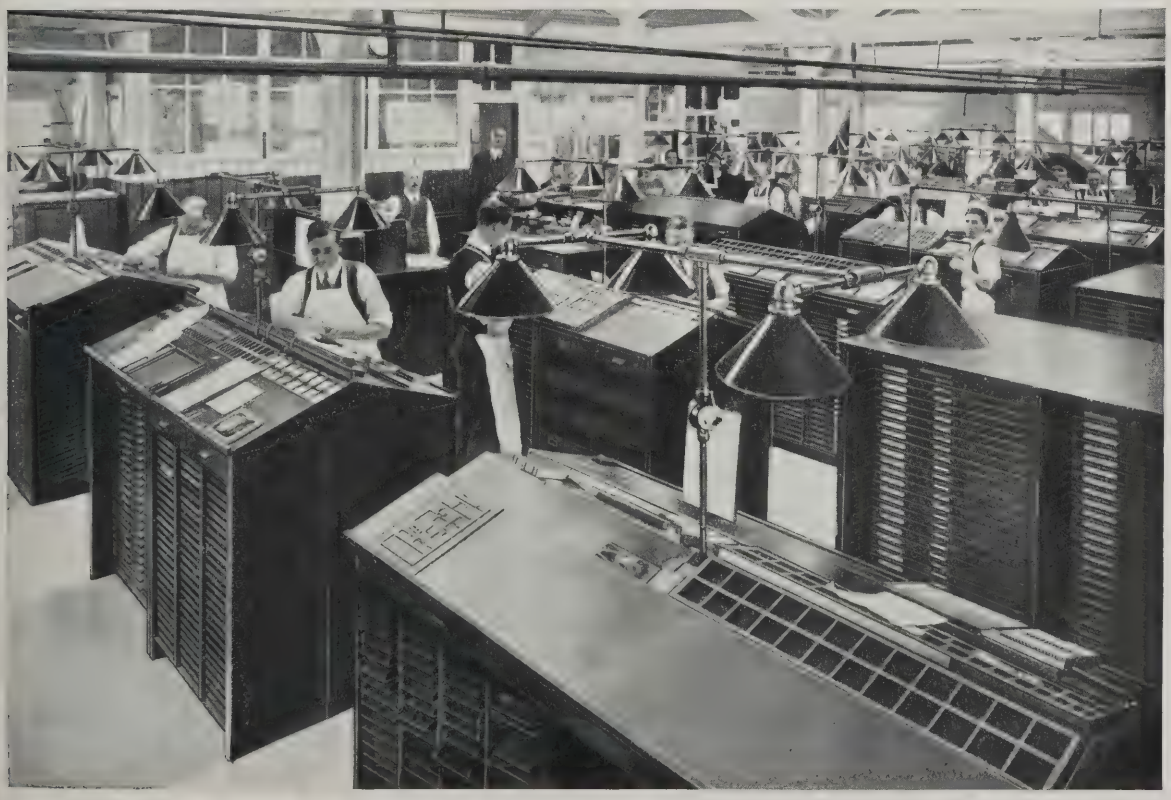
But it must be pointed out that costing is not an end in itself, but merely one of the factors which enables business to be successful. Some accountants, and especially those who have not had any practical experience in the trade in respect of which they are gathering data, are apt to forget that their function is to record in a standard manner what happens, for the guidance of the executive. They get the idea that because they have the control and the building-up of the costing statistics, they can force any kind of accountancy forms on the shops, whether the forms fulfil an efficient function or whether they are mere records of happenings. By so doing, they try to make production methods subordinate to accountancy methods. This, of course, is all wrong, and eventually means that facility of operation in the shops is restricted, and cannot *flow* along in a natural manner because of the number of forms and tickets which have to be filled up at every stage. The other side of the case also has objections. If the costing methods are settled by the works manager he is apt to institute forms which, while they provide data for the purposes of checking and administration, do not fully meet the requirements of the financial side of the business.

These attitudes are, of course, natural when the training of the different executives is considered. It cannot be expected that an accountant should know whether his statistical forms—those which have to be used in the works—are the best both for his purposes and also for the purposes of production. Again, the works manager cannot know, unless he has an extended knowledge of accountancy, whether the forms he puts into use will give all of the data required by the financial side.

The best persons to draft a system would appear to be those who have had a practical experience in the trade coupled with an efficient accountancy knowledge and training. Cost accountancy, as a separate unit, is a comparatively new science, but there is gradually being built up a body of men who have both the practical experience and the appreciation of accountancy necessary in order to produce a set of forms which will make for efficiency and low cost in working, giving at the same time sufficient detail for all purposes. Further, they are able to appreciate the effect these forms will have on the methods of working in the factory. But even they cannot work alone. They must be in constant consultation with the executive of the factory in order that the system set up shall permit of no waste. Methods so quickly get out of touch with conditions that it is necessary for him to be continuously studying the trend of progress.

This question of the personnel of the cost office is vital to the workers, because it depends upon the mentality of those working the system whether the output is presented to the executive in the proper way or not. In the printing industry we are fortunate in having had a standard system set up, the working of which is easy to a practical man after a certain amount of specialised training. This does not mean that it can be operated by anyone. There are instances of costing systems being managed by quite junior workers, but what do you get in return for their cheap labour? They collect the figures given on the time dockets, and make out the wage dockets and sheets correctly—a school child could do this with adequate supervision—but this is only the mechanical part of the work. *What of the conditions and influences which those statistics represent?* Junior workers cannot, by the very reason of their lack of practical experience, appreciate the facts which are the very reason for the installation of the system. If you want to get the whole benefit you should from the accurate instrument placed at your disposal, you must put someone in charge who can properly appreciate what lies behind the figures. This is vital both to the workers and to the executive. Conditions tell a much more complete story than do columns of figures. The state of the workshop has a far greater bearing on the success or otherwise of a business than can be appreciated by merely collecting data. It is necessary to go behind the figures

The Baker Sales Company's Engineers saved 50% of floor space in the London Composing Room illustrated above which provides for more than 200 compositors. Every inch is Steel with individual lighting. The photograph below is not a Bank but a country composing room, designed and arranged by Baker Sales Company, where contented employees take pride in their work, and lend greater service to their employers.



If you have any composing problems let us solve them for you. If more space is required we can secure it and increase your working capacity at the same time.

BAKER SALES COMPANY, 23, Farringdon Avenue, London, E.C.4

and find out why they are what they are, and why they are not something different, if you are to reap real benefit.

OBJECTS OF A COST SYSTEM.

Now what object has the employer in setting up a costing method in his business? It is going to cost him good money to instal and to work, and he evidently has some definite object and expects to gain by it. The primary object of the system is to give the executive clear guidance as to the cost of production. This should cover criticism of methods of working or manufacturing policy; it should include the ascertainment of the level of efficiency reached by each department and worker; it should show the works manager where his organisation needs strengthening, where, by the provision of a lower-paid grade of labour, the skilled craftsman can devote his whole attention to his skilled work and not be bothered by having to do auxiliary work such as providing his own materials.

Broad questions of policy should be settled by reference to costs. Pin-pricking on individual jobs and workers is a waste of valuable time, and is merely a degradation of the functions of costing. Of course, where slacking is continuous, this will be shown up in the records, and inquiry will be necessary to find out whether it is the fault of the men or of the management. Many of the faults laid at the door of the worker in regard to his low output are due solely to the conditions and methods settled by the executive, over which he has no control.

Shortly, the costing system should be used to throw a searchlight on the efficiency of the management—efficiency of the workers will then follow as a matter of course. Get methods and materials right, and there will not be anything to grumble at with regard to the output of the employes. This is from the works manager's point of view. What of the accountant?

To him, the system of costs will tell him whether the firm's products are being sold at a profit or a loss; it will tell him whether the cost of selling, quite apart from the cost of production, is at a reasonable level, whether it can be raised with advantage or whether it must be lowered. An efficient system will allow him to ascertain the actual cost of goods produced immediately the work is finished. This is necessary when the customer asks that the invoice for the work shall be presented at the time of delivery of the goods. If costs are not kept up to date, the completed work has to wait until the cost data is gathered, involving in some instances a delay in delivery, and consequently in receiving the money. Taken over a period, the costing data should be available promptly so as to allow the management to correct with the least possible trouble any errors of administration which may show up.

In his weekly report the accountant should be able to show clearly to his directors the essential facts of production. He should be able to show the cost of every job almost immediately it is finished. This is a counsel of perfection, especially where the works control is at all slack, but it *is* possible where the workers and the accountant operate in agreement.

A further way in which a sound system assists the accountant is in the giving of accurate figures for the values of the stocks on hand and the value of the work started, but not charged up at the end of the accounting period. These figures have a vital bearing on the profit which is shown as being the result of trading. If these values are inaccurately stated, being inflated or shown too low, the final figures of results will be false. The question of work in progress is a very important one, but too technical for more than a mention here. But this much may be indicated: it consists, roughly, of the value of the wages and indirect expenses, plus an amount for "overhead," incurred up to the end of the period, which have not been charged out to the customer. The completed work will, of course, have been invoiced, but the work which has been done and not paid for must be treated as an asset.

All of the foregoing remarks apply to every industry, and can be applied particularly to the problem of the printing industry. Our standard system, while it has given an excellent lead as a system, has necessarily not drawn attention to the factors which lie behind costing. These factors, however, require to be recognised if the system is to be properly understood. Learning how to manipulate figures on the principles laid down is only one part of the benefits to be derived. *Intelligent* understanding will allow of the *full* benefit of the investment to be obtained.

PRINTING COSTING.

The unit of costing differs in the several departments. It can almost be stated that the method is departmental, inasmuch as the expenses are initially apportioned on a departmental basis, that is, those expenses which are due to the operation of a particular department are charged against that department only. So far as the general expenses are concerned, these are spread over the "direct" departments at a level percentage in ratio to the costs of each department. Thus if the total cost of all departments is £10,000, and the total of the overheads is £5,000, an addition of 50 per cent. on each department's direct expenses is made in order to find the final figure for each department.

The costs of the hand composing department are allocated on a true departmental basis, that is, there is a single cost rate for all of the operations carried on in the department. This is not rigidly correct in all shops, but is the general practice. Every fact relative to production is recorded under this method, and it is necessary to recognise this if the individual is to appreciate how his work affects conditions in the shop.

With regard to machine composition, the method used is "departmental," the unit being the thousand ens. All of the department expenses are collected and the total divided by the total of thousands set, giving an "average" figure for each thousand.

In the machine room a different method must be adopted. Owing to the different sizes, the different capacities, the varying initial costs, and the differing wage rates of each class of machine in the department, it is not possible to fix a flat rate for all machines. Those of a like class can, of course, be grouped, and a single rate fixed for the group, but each grade must have its own rate. The grading is accomplished by grouping all like machines. They will usually have a like original cost. The "unit" figure of cost is £50. The number of units represented by each machine is multiplied by the average number of hours per week that the machine is doing "chargeable" work. This gives a total of productive hour units. The total of these for the whole department is divided into the total

departmental cost less the wages of the minders and feeders. The sum so obtained is multiplied by the average number of hours each machine is in use, and forms the individual machine hourly unit cost. To this amount is added the minder's and feeder's wages applicable to the machine. The grand total is divided by the average chargeable hours and forms the machine rate, which must be recovered each hour if all of the costs are to be got back.

In the warehouse the method of costing differs from those used in the case-room and the machine-room. This is due to the fact that there are what are practically departments within departments. Men are employed on time-work and on piece-work, women on time and piece, girls on time and piece. Either or all of these sections may use machines for part or whole time. Time work of all grades has its several rates, irrespective of output. The piece-workers work to a definite scale of payment, supplemented by a flat bonus rate. The machines are rated on a stated basis, and have each their hourly rate. Piece-workers using machines are paid at a higher rate.

These, roughly, are the various methods used by the standard system in the printing industry. They must be studied not only from the "arithmetical" point of view, but also from the "psychological" aspect. Both are incomplete of themselves, and each needs the assistance of the other to get the best results from the ultimate operation of the system.

1s. 11d. to 5s.

Costing touches the compositor very nearly. He is keenly conscious that the employer says that it *costs* 5s. for every productive hour that is turned out, but he cannot for the life of him see how this 5s. is arrived at. He knows that his wages (in London) are £4 9s. a week, giving an average of 1s. 11d. an hour. He knows that there are various other expenses to be borne—lighting, office staff, etc.; he knows that type wears out, and that it costs money to renew it; but any definite knowledge as to how these costs amount to 5s. is lacking.

The average comp. knows, even if he does not recognise it consciously, that clearing has to be done in order that materials shall be in their places. This clearing may be done by men specially set apart, or it may be done by the comp. "as he goes along." Either way, it reduces the number of hours "chargeable" work possible in the weekly forty-eight. This item has been found to be on the average one-third of the total number of hours attended by the comp. for work. This adds one-third of 1s. 11d. to that sum, in order to get the *actual* wage cost per hour. Then there are the expenses of the department—rent, light, insurance, holiday pay, etc., accounting for another 9d. To this must be added the wages of those useful auxiliaries, the overseer and the readers, needing another 4d. The depreciation and renewal of type will take 1d. an hour, making a total in all of 3s. 9d. If one-third is added for "overheads," the total will be seen to be 5s. That this is not theory, but hard practical reality, may be proved by the fact that this is the figure found by the averaging of a large number of businesses. The 1s. 11d. paid to the comp. has thus grown to 5s., not as a result of fancy, but by the establishment of a set of *facts*. This is how the average total is arrived at:—

	s.	d.
Wage cost	1	11
Clearing, etc.	0	8
Overseer and reader	0	4
Direct departmental expense ...	0	9
Depreciation and replacement ...	0	1
Overhead (one-third)	1	3
	5	0

Canadian Newsprint Production

WE have received from the High Commisioner of Canada the following report of the Natural Resources Intelligence Branch of the Department of the Interior at Ottawa:—

Canadian paper mills in August produced 120,656 tons of newsprint, of which 120,272 tons were shipped. For the first eight months of the current year production was 988,764 tons, compared with 907,693 tons for the same period last year; 840,875 tons in 1923; 701,236 in 1922; 511,961 tons for the first eight months in 1920. Each year shows a remarkable gain in the output of the newsprint mills, and with new mills coming into production and new machines being added to those already in operation, it is expected that the remainder of the year will show a greater proportionate output.

The Powell River Company, at Powell River, British Columbia, is preparing to increase its output by about 80 per cent. upon the completion of a $5,000,000 development programme now under way. The present production of the company is about 75,000 tons of newsprint annually. The completion of the treaty with Australia, under which Canadian newsprint enters that country duty free, should be of considerable advantage to the Pacific Coast paper mills.

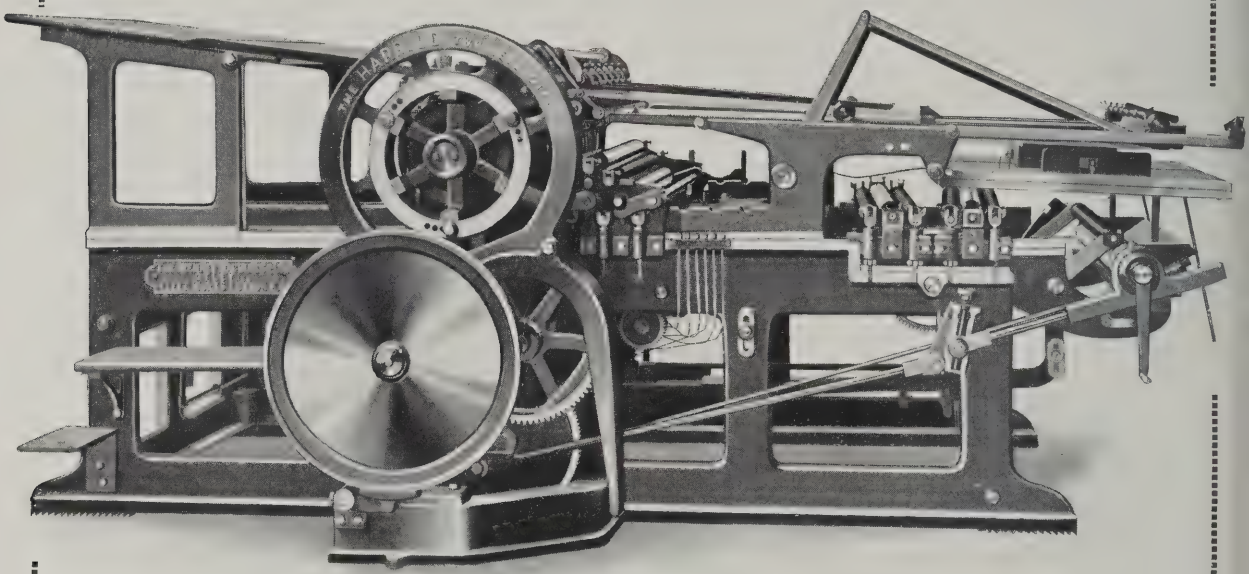
To build new pulp mill.

The St. Regis Paper Co., which has recently purchased a site at Cap Rouge, Quebec, at a cost of $85,000, has decided to erect thereon a pulp and paper mill, work to be commenced early in the spring. Pulpwood will be obtained from the large area of timber owned by the company along the north shore of the lower St. Lawrence river and the Abitibi district. Advantage will be taken of the National Transcontinental Railway which passes at a short distance from Cap Rouge, to bring the wood, while the company will have several large boats operating between the north shore and some points near the Quebec Bridge, where landing facilities will be arranged.

A DINNER celebrating the coming of age of the Electrotypers' and Stereotypers' Auxiliary to the Printers' Pension Corporation, took place on Saturday, October 17, at the London Tavern, Fenchurch Street, E.C.

SPECIAL PATENT

ROLLERS and **1809—1925** **COMPOSITION**



The HARRILD Two-Revolution Press

The latest development in High Speed Machines for illustrated and general commercial work of all descriptions.

DIRECT DRIVE BETWEEN TYPE BED AND CYLINDER ensures Perfect Register.

INKING GEARED THROUGHOUT—note pyramidal forme rollers, simple and quick access to all parts for adjustment and cleaning up. All inking and distribution rollers of one diameter and interchangeable.

IMPRESSION. The structure throughout is finished to precision Unyielding under the heaviest full-size forme.

SHEET DELIVERY. Printed side up—nothing touches printed face. The finest sheet of half-tones delivered without possibility of smearing.

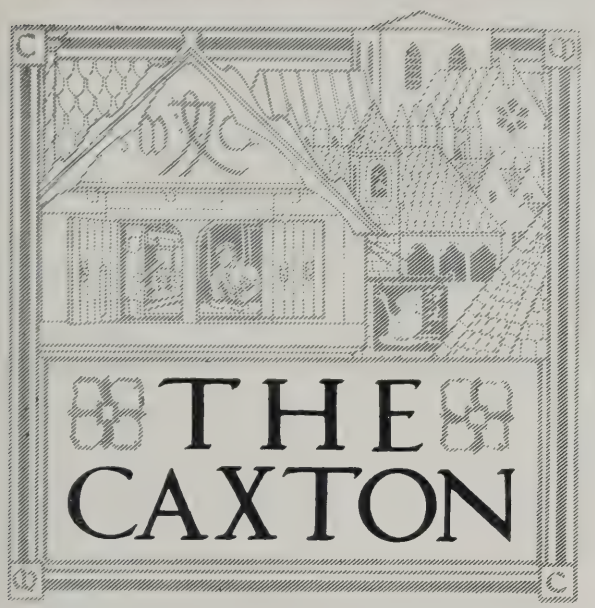
Size: DOUBLE ROYAL. Standard Size Sheet 25″×40″
Bed Measurement 45″×37″ Will take Sheet 30″×40″

Fitted with AUTOMATIC FEEDER and Extended Pile Delivery if required.

HARRILD & SONS, LTD. **"Fleet" Works, Norwich Street, Fetter Lane, LONDON, E.C.4.**

COLONIAL PRINTERS CAN GET FULL DETAILS OF OUR MACHINERY FROM OUR

Sole Agents for South Africa: Spicers (Export), Ltd., Cape Town, Durban, and Johannesburg. *Sole Agents for New Zealand:* Brown & Stewart, Auckland and Christchurch. *Sole Agents for Madras Presidency:* Massey & Co., Ltd., Madras, S. India. *Sole Agents for Australia:* Edwards, Dunlop & Co., Ltd., Sydney, Melbourne, and Brisbane (Wharfedale Printing Machines and Self-Clamp Guillotines.) Middows Bros. & Linton, Ltd., Sydney and Melbourne (Box-Making, Binders and Stereo Machinery &c.)



London, November, 1925

Factors in Success

THE problems confronting the master printer of to-day are much more difficult to solve than those which had to be faced before the war. The outlook has completely changed: labour conditions, overhead charges, cost of material—all have advanced in an alarming way, and even now there is no sense of stability. It is true that prices have advanced, but the progressive printer is forced to new capital expenditure to keep pace with new developments in machines and processes; and yet the sales department finds the stress of competition keener than ever it was, largely because in a period of general bad trade some printers are prepared to accept orders practically at cost to keep their organisations intact.

It is at times like these that courage and imagination are most essential, and a little quiet thought and self-analysis may be indulged in with beneficial results. When business is difficult to find, the natural instinct is to proceed with extra caution, avoid even ordinary risks, and generally play for safety. Are we not inclined, also, to allow the minor details of management and costs to obscure our vision of larger issues? A successful printer once said to us that occasionally he asked himself whether he was prepared to stake everything he possessed on increasing the prosperity of his business, as he did when he first started on his own account. He found this simple question invariably stimulated him to take a longer view of the present state of affairs.

There can be no standing still in a business undertaking; if we attempt to mark time, those who continue to move forward will pass us, and we shall have lost our relative position. A business must advance if it is to survive.

When we start on an undertaking, our enthusiasms carry us over obstacles, but when a certain measure of success has been achieved there is a tendency to sit back and take things more easily. Those who are making progress at the present time are those who continue to put energy into their work, but, more important still, success in the present situation comes to those who apply imagination to the changed conditions and display courage in putting their ideas into operation.

Printers sometimes say to us that they cannot get business at a decent price, and that wages are so high that there is no possibility of making a profit in any case. Is this true, or are they not keeping step with the times?

Supposing we make a trip round our printer friends in London or in one of the big printing centres in the provinces and keep a record of those who are busy and those who are slack; observing, too, the nature of the work and the habit of mind of the fortunate ones who find plenty of business at a price that pays.

We may find that one printer is energetic, and turns out decent clean jobs, and yet cannot find the business; another also does good work, but he is busy; yet another is obviously not a first-rate craftsman, and yet he finds plenty to do, and at prices above the accepted standard rates.

If we are permitted to investigate these cases further, we shall almost certainly find that the two successful printers have made some special market for themselves by the exercise of imagination, and thus placed themselves outside the influence of competition.

The customer to-day knows that printing is expensive, and if *his* business is to be successful he realises, or must be made to realise, that printing embodying ideas is the only kind that will bring him satisfactory results. If you have ideas that have a market value, your clients will welcome your calls and be only too glad to avail themselves of the suggestions which you offer. The old idea of buying cheap printing, irrespective of its value as a selling force, is losing ground, and there is a bigger opportunity than ever for the printer who can offer a really efficient service. The business community is being driven to realise the necessity of using the right form of the printed word, by sheer force of circumstances.

In April we said: Printing business is created. Men go out and make printing possible. Men who go out with courage and imagination, backed up by good organisation, create business that is satisfactory both to themselves and to their customer.

STATIONERS' HALL was at its best on the occasion of Mr. G. W. Jones's lecture on " The Craft of the Printer," when even the youngest apprentice had transmitted to him something of the lecturer's enthusiasm. The main theme was that great achievement of the 15th century, Gutenberg's 42-line Bible, and we were carried back and made to realise a few of the tremendous difficulties that had to be surmounted, and the beauty of this monumental foundation on which our craft rests. Mr. Jones very kindly presented all those who were present with an excellent facsimile of a page of the Bible, reproduced from the page in his library, which demonstrates the perfect setting and the press work.

The lecture is reported on another page, but we desire to stress Mr. Jones's appeal for a revival of the craft spirit in our daily work. He referred to the time when he was a young printer and used to be at the case with his master before shop hours, to provide an example of work to send to the Specimen Exchange.

It is unfortunate that the idea of the Specimen Exchange and the spirit which it represented has been allowed to lapse, and we should take heed of Mr. Jones's earnestness and his inspiring address. We frequently hear from printers who wish to form a specimen exchange if only on a small scale, and if the idea were re-established it would probably grow. There are scattered over the country large numbers of printers who are keen on their job; but there is no channel through which they can exchange their work. Some there are who correspond regularly with printer friends overseas and exchange specimens, but these are in the minority. We shall be pleased to receive letters from our readers making suggestions or offering services in different centres for the revival of the specimen exchange in one form or another. No doubt Mr. Jones would give his help by explaining the organisation that was successful in bringing the British Typographia and the original exchange into being.

"O-J"

By ONE WHO KNOWS HIM

[*The following article has reached us from America, where it appeared in the current issue of one of our contemporaries in connection with Mr. Owen-Jones' tour and the conferences which he is attending. Some of our readers may not be aware of " O-J's " many qualities and will read with interest the appreciative references to the man who fills our editorial chair.*—F.W.B.

MR. OWEN-JONES is a journalist of great repute. He is more than that. He has been called " the guide, philosopher and friend " of the stationery trade in Great Britain. But his reputation as a public speaker is even greater. During the Great War he was given commissioned rank and travelled throughout the areas of the British Armies both in the East and in France, heartening the troops.

Of course, he is a Celt. Hear him talk—and you generally do not need to wait long for an opportunity! The gift of words, but not that alone. The words are vehicles, always at work, used by a keen, thinking brain. The mind is stored; there is philosophy as well as fluency, and it sits light-hearted. " O-J," as he is known to the legion who are his friends, is no pedant. He will cap your yarn with a better one. He is as funny as you are. And then you think you will plunge into the thickets of economics or high politics, and leave him laughing on the fringe. You must guess again, for he is just ahead of you, and the " remarkable theory " you discovered yesterday he nibbled at just a week before.

I could say a good deal about him as a writer—so could the readers of his editorials. I could say much of him as a friend, as a doughty and tireless opponent in debate. He hands you the knockout with a twinkle of the eye, and cheers your succeeding convalescence with a jest.

But it is as a speaker that he will appeal to America. What a tribe these Welshmen are! We poor folk who are tongue-tied from birth, what fools we feel when, on the slightest provocation, some little figure from the wilds of Wales, whose lack of inches is compensated for in the tongue, gets up to talk to an audience. I can see " O-J " now at the great Albert Hall in London during the war, facing 12,000 people rising like a barricade to the roof, after some of the most polished speakers in England had emptied their measured periods into their ears. And in five minutes our friend, with passionate oratory and compelling gesture, had them shouting. And so persuasive. You summon all your prejudices to resist the attack. You will not believe this five feet and a little extra of animation. But before the avalanche has gathered its greatest momentum you are on the winning side. And it always happens to be his side. I know!

Appeals to the emotion? Yes. Sentimental? Never. He steers his fiery chariot with the taut reins of reason. Argument clashes with argument. Quotation covers quotation. References and authorities (where necessary only) outnumber counter-references by two to one. There isn't a dog's chance.

And the second impression. A noisy, hustling, pent-up political meeting on the eve of the poll of our last general election, feeling running high, and interruptions oftener. " O-J " arrives from another meeting, and stands to speak to 5,000 people in the Opera House. A ribald jest from a vociferous opponent in the gallery, and a flashing retort that puts him out. The fire of interruption flags in a few moments, then dies out. The speaker talks—the fifth time that night—for fifty minutes, without a challenge. He sits down, and seldom have I heard the ranks of Tuscany so loud and long in approbation.

Personality, culture, humour, wit—yes, he has them all.

The American Miehle Company's Presses

AUTOMATIC

NO machine can ever be completely automatic.

The American Miehle Company's Vertical Job Press more nearly approaches automatic operation than any other sheet-fed press, because it requires so few adjustments between jobs, because it is easy of operation, and because its simple mechanism enables it to run almost uninterruptedly.

Come and see it at our Showroom, any time, any day.

THE AMERICAN MIEHLE COMPANY'S PRESSES ARE MANUFACTURED BY THE MIEHLE PRINTING PRESS AND MANUFACTURING CO. AT CHICAGO AND ARE SOLD IN GREAT BRITAIN AND IN BRITISH OVERSEAS TERRITORY BY THE

MIEHLE PRINTING PRESS AND MFG. Co LTD.,
2/3, SALISBURY COURT, FLEET ST LONDON E.C.4.

TELEGRAMS: "MIEHLEPRES, FLEET, LONDON" TELEPHONES: 4492-3 CITY.

The Young Compositor's Guide to Language Composition

By G. A. SAYERS (Concerning Greek).

OF what value can a knowledge of Greek Language Composition be to me? some young compositor may query. The knowledge, if of no apparent present service may prove in some future period an asset of the greatest value, and make the possessor well-nigh indispensable, thus assuring to him a permanent position, and markedly enhance his prospects of promotion in comparison to what such might have been had he not been the possessor of it. While it will be impossible to store in the archives of memory the many subjects of which the compositor should have at least an elementary knowledge, young compositors will be wise to grasp, very early in their career, that their calling is so vast that they can ill afford to neglect any one

GREEK ALPHABET

No.	Character	Signification	Name
1	*Α α*	a	Alpha
2	*Β β*	b	Beta
3	*Γ γ*	g, hard	Gamma
4	*Δ δ*	d	Delta
5	*Ε ε*	e, short	Epsilon
6	*Ζ ζ*	z	Zeta
7	*Η η*	e, long	Eta
8	*Θ θ*	th	Theta
9	*Ι ι*	i	Iota
10	*Κ κ*	k	Kappa
11	*Λ λ*	l	Lambda
12	*Μ μ*	m	Mu
13	*Ν ν*	n	Nu
14	*Ξ ξ*	x	Xi
15	*Ο ο*	o, short	Omicron
16	*Π π*	p	Pi
17	*Ρ ρ*	r	Rho
18	*Σ σ ς*	s	Sigma
19	*Τ τ*	t	Tau
20	*Υ υ*	u or y	Upsilon
21	*Φ φ*	ph	Phi
22	*Χ χ*	ch, hard	Chi
23	*Ψ ψ*	ps	Psi
24	*Ω ω*	o, long	Omega

phase of it: one of the wisest plans to achieve this is by means of an indexed notebook, or if this is too laborious, adopting a filing system; which so ever the choice, young compositors should "adopt the habit" of consistently and perpetually storing away, in alphabetical order, every hint, note, article or pamphlet, that falls into their hands, relating to any subject upon printing. By this means they will ever have at hand "an enquire within upon everything," which will prove a mighty factor in assisting them "to the top"—a place where the mediocre or man of limited knowledge does not reach, or if he secures, rarely retains.

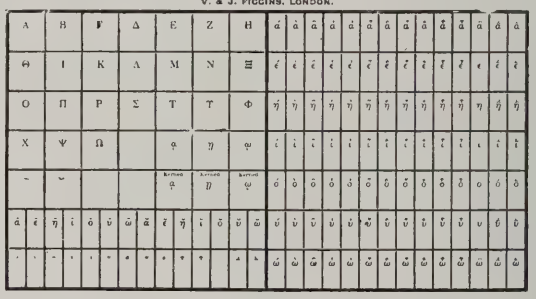
CONCERNING GREEK CHARACTERS.

The compositor desiring efficiency in composing this language must first obtain a sound knowledge of the individual Greek characters, and, as an aid in this direction the alphabet herewith presented should be most carefully studied. The numbers preceding the characters have been inserted solely for the purpose of reference to the notes appended.

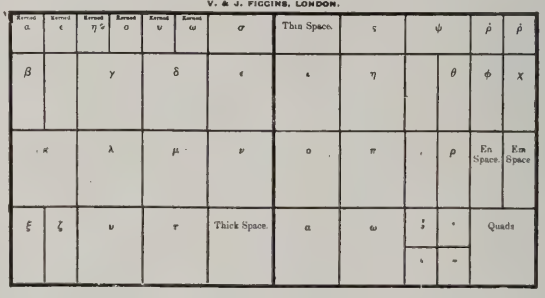
Second in importance is the mastery of the "Lay of the Case." As an aid to this attainment both the upper and lower Greek cases are herewith produced: a concentrated study of these (by the method of sketching) in conjunction with a careful perusal of the appended notes relating to the comparative peculiarities of the language, will completely furnish points of efficiency to studious compositors really intent upon becoming proficient, if not expert, in this which is too frequently regarded as specialized work.

It will be found upon analysis that, apart from the lower-case characters 6 and 14, *Zeta* and *Xi*,

GREEK UPPER CASE.
V. & J. FIGGINS, LONDON.



GREEK LOWER CASE.
V. & J. FIGGINS, LONDON.



and characters 13 and 20 *nu* and *upsilon*, which bear a slight resemblance the one to the other, and the two sigmas, character 18—the latter of which is used only as a final, the former as an initial or medial—the whole are so individually distinctive that they are easy to recognise.

HINTS RELATING TO ACCENTS.

1. An unaccented word is usually preceded by a word containing two accents—the first, an acute (′) on the last syllable, the other, a circumflex (^) on the last but one syllable, or an acute on the last syllable but two.

2. Accents when used with capitals always precede same.

3. The acute accent can only appear on one of the last three syllables of a word: if the last syllable be long, it cannot appear earlier than the last but one; while the only case under which it

THE POCO PROOF PRESS

A special small size for small work

No. 0 size, 12″ x 18″
No. 2 size, 18″ x 25″

THE POCO PRESS is ideal for proofing large quantities of small jobs.

Although small it is very strong, simple, efficient, speedy, and easy to operate. One turn of the handle equals a stroke of the bed, and proofs can be taken from either end. The impression is rigid, and as the cylinder is 'tied' like a printing machine, and with a similar packing, clear, sharp proofs can be obtained.

Of special value in all offices in obviating waiting time, owing to the large press being engaged

The cylinder bed is ground, and the bed planed, to the greatest accuracy.

OVER 4000 IN USE

H. W. CASLON & CO. LIMITED

82 & 83 Chiswell Street, London, E.C.1

Telegrams: "Caslon, Phone, London." Telephones: Clerkenwell 2740, 2741, 2742, 2743

AND AT MANCHESTER, GLASGOW, AND DUBLIN

SET IN CASLON OLD FACE HEAVY OPEN AND LINING CASLON OLD FACE

can possibly appear on the last syllable is when it is followed by a fullpoint, a colon, a note of interrogation, or an enclytic. It always appears on the last syllable of a word possessing two accents, the other accent may be either an acute on the last but two or a circumflex on the last but one syllable, the word following being *always* an unaccented one.

4. The grave accent can only stand on the last syllable of a word, when it replaces, with a very few exceptions, the acute.

5. The circumflex can only appear on the last or the last but one syllable, and upon a long vowel or second member of a diphthong—never over *e* or *o*.

HINTS RELATING TO BREATHINGS.

1. The breathings are two: the *rough* or asper (') the *smooth* or lenis ('). The former is equivalent to an aspirated *h*, the latter possesses no power.

2. All vowels or diphthongs commencing a word have either an asper or a lenis breathing. Those are placed over the second vowel in the lower-case letters; before an initial vowel when a word commences with a capital; and after the second vowel, if an initial diphthong, in a word of even capitals.

3. With the exception of a few didactic words, the *upsilon*, character 20, always takes the asper (') or rough breathing.

4. The letter *r*, character 17, at the beginning of a word, has an asper (') over it (the only consonant taking a breathing; and where two letters of the aforementioned occur together the first has a lenis (') and the other an asper (').

5. Except at the beginning of a word neither the asper nor the lenis can be used over a vowel or diphthong, but either may possess both an accent and a breathing.

The *diæresis* separates two vowels in a similar manner to the hyphen.

HINTS ON CAPITALISATION.

1. If setting reprint from the classics follow copy for capitalisation.

2. Capitals, in Greek work, are generally confined to the commencement of paragraphs and to proper names, both in prose and poetry; thus capitals do not follow a fullpoint in the centre or other part of a paragraph.

HINTS RELATING TO POINTS OF PUNCTUATION.

1. The comma, the exclamation, and the period (or fullpoint) are the same as in English.

2. The English semicolon represents the note of interrogation in Greek.

3. A turned fullpoint equals a colon or semicolon.

4. The apostrophe is used (*a*) to show the omission of the two vowels and the diphthong *αι* and *οι* when they stand at the end of a word and the next word commences with a vowel; (*b*) to contract two words into one; and (*c*) to supply the place of a vowel beginning a word.

HINTS RELATING TO WORD DIVISION.

1. Divide between two vowels, unless the second be an *iota*, character 9, or an *upsilon*, character 20, forming a diphthong.

2. Divide between a pair of consonants (such as *pi*, character 16, or *lambda*, character 11) when duplicated.

3. Divide when the first of two or more consonants is a liquid, *lambda*, character 11, or a nasal, *gamma*, character 3.

4. Divide after a hard mute followed by its corresponding aspirate: *kappa*, character 10, combined with *chi*, character 22; *tau*, character 19, combined with *theta*, character 8; *pi*, character 16, combined with *phi*, character 21.

5. Divide after either the following: *lamvda*, character 11; *mu*, character 12; *nu*, character 13, or *rho*, character 17, when followed by another consonant, and after *pros* or *eis*.

How a Type Printer Estimates

THE Typothetæ of Buffalo, at one of its monthly meetings recently, presented copies of an estimate printed from plates from the Toronto Craftsmen Club, which is interesting if not true. Anyhow, it's a composite of a good many estimates we have seen in our time. Here follows the estimate:—

Stock in cellar	—
Ink—common black	$2.13
Composition—my own time	—
Lock-up—on press by pressman ...	1.64
Make-ready—didn't need any	—
Presswork—10M per hour, 1M run ...	.59
Wash-up—use same colour on next job	—
Engravings—less discount	24.68
Folding	1.50
Stitching—on sewing machine at home	—
Trimming—leave deckel edge	—
Delivery—on my way home	—
Overhead for one press	.59
	$31.13
Profits	6.22
	$37.35
Less cash discount 15 per cent. ...	5.61
	$31.74
Less discount for possible competition	10.00
	$21.74
Quote even money for luck ...	...$20.00

War Orphans' Flag Day

AT a meeting of the Joint Industrial Council of the Printing and Allied Trades held in London recently, it was announced that the amount raised by the Flag Day in support of the War Orphans' Fund of the Printers' Pension Corporation totalled £3,764 5s. 11d., excluding Scotland.

Change of Address

MESSRS. ANDREWS & CO., manufacturers of duplicators and accessories, have removed their head office and works to "Abundatype Works," 106-107, Great Saffron Hill, E.C.1. The addresses of the Manchester, Glasgow, and Liverpool branches remain unchanged.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

SOME quite useful questions have arisen out of my remarks concerning blocks in the October issue of THE CAXTON MAGAZINE; and as the answers may prove helpful to artists, designers, layout men, and those who handle blocks frequently in the course of business, I propose to utilise the "Corner" in this issue to answer the questions in the form of a "running story."

In planning out any work containing illustrations, the main items to be settled, so far as these notes are concerned, are the amount of space to be devoted to the type, the size of the blocks, and the paper to be used. With regard to the type, we may assume that the general details have been settled; in our last issue we dealt mainly with line blocks, so let us assume that our originals are wash drawings suitable for reproduction by the halftone process; this will to a very great extent govern the nature of the paper to be used—which will probably be art, imitation art, or super-calendared paper, because of their smoother surface.

The next point is to decide the size of the block—and the principles here laid down for ordering one block may be reasonably supposed to answer generally.

If an original measures 14 in. high by $8\frac{3}{4}$ in. wide, and it is decided to reduce the width to 30 ems of 12-point (5 inches), what will be the height? (These proportions have been selected because they are not quite so readily worked out mentally as, for instance, 12 in. by 9 in.—See explanation of Logarithmic Scale.)

There are three ways of finding out the answer to this sum:—

1. By the Logarithmic Scale.
2. Mark out a skeleton overlay.
3. By simple proportion sum.

1. The Logarithmic Scale of Proportions consists of an outer disc or circle on which are marked certain measures (or lines) and figures, with an inner super-imposed disc having a free revolving motion,

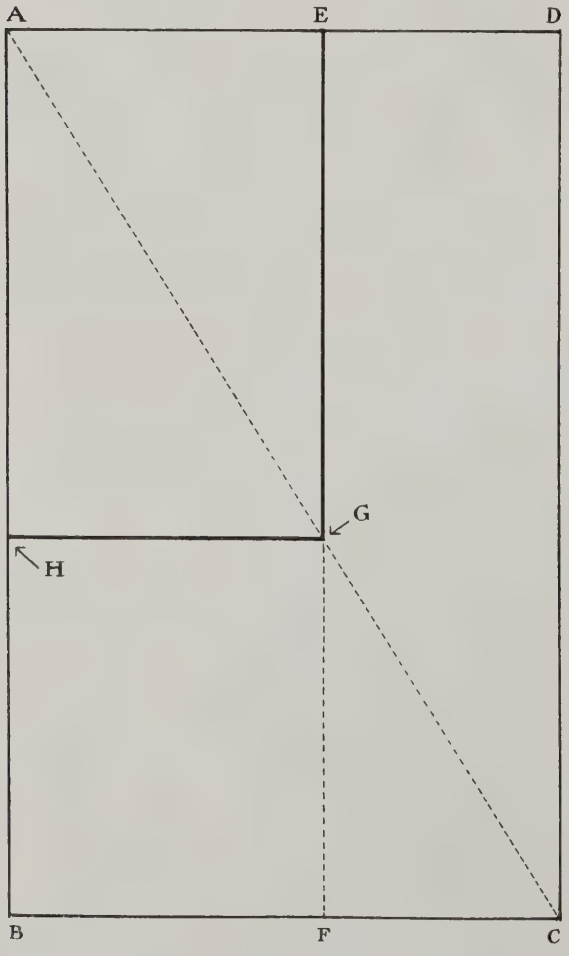
LOGARITHMIC
SCALE OF PROPORTIONS
for finding the dimensions of an engraving to be made smaller or larger than the copy.
The scale is logarithmic; the answer will be in inches—
The divisions from 1 to 5 are divided into 10ths, from 5 to 10 into 5ths, from 10 to 20 into 4ths, from 20 to 50 into ½s, from 50 to 100 are inches, the eye will readily judge the finer divisions.
FOR REDUCTIONS—The size of the copy is on the outer scale. The size of the engraving will be taken from the inner scale.
FOR ENLARGEMENTS—The size of copy is on the inner scale. The size of the engraving will be taken from the outer scale.
EXAMPLE—Copy is 17x8 inches, to be reduced to 12 inches long, what is the width?
SOLUTION—Turn the inner scale until 12 on the inner scale is exactly in line with 17 on the outer scale—then in line with 8 on the outer scale you will find 5 ⅔ on the inner scale. The answer is 17x8 inches reduces to 12x5 ⅔ inches.
Reductions or enlargements to fractional sizes of the copy are found thus—if copy is to be reduced 1-7th, place 6 on inner scale under 7 on outer scale. The scale is then set for both dimensions of any size copy and plate.
Only one setting of the scale is necessary. When the length of the reduction is set in line with the length of the copy, the width of the reduction will be found in line with the width of the copy.
The
Marshall Engraving Co.
& MARSHALL STUDIOS, LTD
12 & 14 Farringdon Avenue,
London, E.C.

EXAMPLE 62

showing exactly the same details. Figures in inches representing the size of the original will be found on both outer and inner disc.

To make the reading of this instrument more easy to follow, let us take a simple proposition. An illustration measures 12 in. high by 9 in. wide; if it be reduced to 3 in. wide, what will be the height? Instant mental calculation will say 4 inches. To use the Logarithmic Scale, revolve the inner disc until the line for the figure 3 exactly continues the line of the figure 9 on the outer disc; then look at the figure 12 on outer disc, and the line continuing on the inner disc will be the reduced height, which is 4 inches.

Example 62 is an illustration of the Logarithmic Scale, kindly lent by the Marshall Engraving Co., Ltd., 14, Farringdon Avenue, E.C.4. Those in the habit of ordering process blocks should ask their blockmaker if they have one of these scales to spare—they are usually made of card, and given away to buyers. A more expensive kind are made of ivorine, but these are too costly to give away freely.



EXAMPLE 63

Skeleton overlay, to the scale of 1-inch=2 ems of 12 point. This reduced diagram is 17½ ems wide=8¾ inches.

2. Mark out a skeleton overlay.

The question is: If an original measures 14 in. high by 8¾ in. wide, what will be the height if the width is reduced to 5 inches?

Place some transparent paper over the original, and, so as not to deface it, very lightly rule lines round to its exact size, or in the case of a free design to the extremes. Now follow the diagram attached (Example 63), drawn to the scale of 2 ems of 12-point=1 inch.

The outer lines A, B, C, D represent the area of the original, 14 in. by 8¾ in. (28 ems by 17½ ems). Draw a diagonal line from A to C. Measure 5 inches (10 ems) across from A towards D, and from B towards C, this 5 inches being represented by E and F; draw a perpendicular line from E to F, and the place where this touches the diagonal line (at G) represents the height it is desired to know. Measure the same length down A—B (see H in diagram), extend G to H, and you have the exact size and shape of the proportionate reduction.

3. Work it out by simple proportion.

Going back to the original proportions of 14 in. high by 8¾ in. wide, what would be the height if the width were reduced to 5 inches, or 30 ems of 12-point? Let us reason it out as a guide for more difficult propositions:

It is required to find an unknown height, so the known height (14 inches) must be placed in the third term. This leaves the old and new widths of 8¾ in. and 5 in. to be placed. If the height when changed will be less, put the smaller number in the second term (the greater number would go in the second term if the height was to be increased). The simple proportion sum is therefore:—

$$8\tfrac{3}{4} \ : \ 5 \ : : \ 14 :$$

multiply the second and third terms together (5 by 14), divide the result by the first term (8¾), and you have the answer.

$5 \times 14 = 70 \div 8\tfrac{3}{4} = 8$ inches, or 48 ems of 12-point.

Expressed as a fraction sum, you would say:

$$\frac{5 \times 14}{8\frac{3}{4}} = \frac{70}{8\frac{3}{4}} \text{ or } \frac{280}{35} = \frac{40}{5} = \text{8 inches or 48 ems of 12 point.}$$

Having adopted one of these methods to decide upon the size of your block, you proceed next to mark it up on the original: it is generally optional as to whether one orders by height or width, but never use both on same drawing.

It is best always to have an overlay, greaseproof or transparent for preference, because this helps to preserve the original during its many handlings. Any instructions to the blockmaker can be made on this overlay—such as any necessary re-touching, size, etc.

Inaccurate and incomplete instructions being the chief cause of most misunderstandings between blockmaker and customer, a few hints may be helpful.

Order by so many inches high or wide, whichever lends itself more conveniently; blockmakers prefer not to go finer than to the fraction ⅛ in., or $\frac{1}{16}$ in. if specially required.

Never say "half-size" or "quarter-size," or any similarly vague area; because if you reduce to half the width of the original you get a quarter

area, and for a quarter of the width you get $\frac{1}{16}$th of area or size.

The term " original " refers to the picture or object for which a block is required.

Never use the words "deep" or " long," they do not always convey the correct meaning; always say " high " or " wide." " High " means from top to bottom; " Wide " means from left to right.

All markings and instructions—particularly if made on the original—should be in blue pencil, as this does not ordinarily photograph. Never use copying pencil.

Keep your measurement markings *strictly* within the outside margins; if you extend beyond, the blockmaker is entitled to think you want the original *reduced proportionately* to that extent, and the block will be so much shorter or narrower.

Remove or cancel from the original any old markings or instructions that have been used previously and do not apply to current order.

The best way to mark an original for size is by two arrows at the head or foot for width, or on either side for height, to exact limits, and indicate the size required in inches between them, thus:

<————— $8\frac{3}{4}$ in. —————>
(EXTREME LIMITS OF ORIGINAL)

Originals always reduce proportionately; if width or height is to vary, original must be adapted accordingly, or blockmaker instructed where to cut.

In line work, where a mechanical tint is required, the parts to be tinted should be lightly washed over in blue water colour or faintly shaded with blue pencil. It would, however, be quite sufficient for the engraver if this were carefully done on the transparent overlay, very lightly, so as not to damage the original, which will then be preserved in its natural state.

Always use process white for re-touching; Chinese white has a bad photographic value, and cannot be relied upon to answer truly.

When ordering halftones, particularly if they are " squared " up, remember there is nearly a 12-pt. mounting bevel to allow for all round. This is *not* included in the dimensions you mark on the original. If you want to put any matter very close to block, or prefer any of the sizes to be flush, instructions must be given when ordering block.

When drawings or photographs of any description require to be worked up, re-touched or altered by the blockmaker, it is advisable to come to some arrangement beforehand as to how much is to be spent, because the amount may easily vary from a few shillings to pounds on a single photograph.

Subjects more suitable for reproduction by the line process are: Blue prints, music, outline maps, some copperplate letter headings, pen-and-ink drawings, type matter, woodcut prints, and such as are in definite black and white only—not wash tones.

The following should be treated by the halftone process: Coloured maps, drapery or other objects in relief or very close work, collotype prints, etchings, engravings, oil paintings, aerograph drawings, photographs, photogravures, wash drawings, and the like. As a matter of fact, anything that can be reproduced in line can be reproduced in halftone, but not vice-versa.

For charcoal, crayon and pencil drawings, or drawings with very fine ink lines, the high-light process may be used with advantage.

The line and halftone (which embraces high-light process) are the only processes by which blocks can be made direct from a drawing, painting, sketch, or the actual object. These are " original " processes.

Stereotyping and electrotyping are duplicating processes, and can only be brought into operation when blocks and type are already in being, and they will be facsimiles in size and shape of the original blocks and type. If another size be required for letterpress printing, process blocks to the new size must first be made.

It is sometimes a nuisance to have to interject these little asides, as they interfere with the running story; but they are so necessary and useful, even if elementary, that this must be accepted as the reason for their inclusion.

Having borne in mind some of these hints when marking up your wash drawing, and settled on the size of halftone block required, it will be necessary to decide upon what " finish " to give it. Styles of finish are more or less limited only to the requirements of the customer; but it will be sufficient here if I show ten examples, with their description and some indication of their current cost:—

Example 64.—Squared up. 11d. per square inch. Minimum charge 12/10.

Example 65.—Squared up—flush rule. 11d. per square inch. Minimum charge 12/10.

Example 66.—Squared up—single line. 11d. per square inch. Minimum charge 12/10.

Example 67.—Squared up—double rules. 11d. per square inch. 1/6 extra for double rules. Minimum charge 14/4.

Example 68.—Square finish—tint border. 11d. per square inch. 9d. extra for tint border. Minimum charge 13/7.

Example 69.—Double rules—tint border. 11d. per square inch. 1/6 extra for rules. 9d. extra for tint border. Minimum charge 15/1.

Example 70.—Circle—with or without rule. 1/1 per square inch. Minimum charge 15/2.

Example 71.—Oval—without or with rule. 1/1 per square inch. Minimum charge 15/2.

EXAMPLE 64

EXAMPLE 65

EXAMPLE 66

Example 72.—Vignette. 1/4 per square inch. Minimum charge 18/8.

Example 73.—Cut-out (simple). 1/4 per square inch. Minimum charge 18/8. Intricate cut-outs (not illustrated), 1/8 per square inch. Minimum charge 23/4.

The minimum in each example refers to the lowest charge made for blocks in that particular finish. Any block with an area of less than 14 square inches will be charged as 14 square inches; over that size according to area at so much per square inch, and applies to any screen up to 150-line, inclusive. Any of the foregoing finishes can be produced without altering the original. Prices are in accordance with the scale issued by the Federation of Master Process Engravers.

EXAMPLE 67

EXAMPLE 68

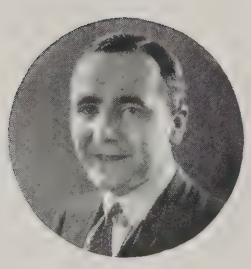
All these examples are shown here by the courtesy of the Marshall Engraving Co., Ltd., 14, Farringdon Avenue, London, E.C.4, and, with a host of other valuable information upon which I have been pleased to draw, are to be found in a useful little booklet issued by them under the title of "Photo Engravings: How to Order, What to Avoid."

EXAMPLE 69

Having agreed upon what style of finish to give the block, it is now necessary to settle upon what screen to use; this will be decided to a very great extent by the purpose for which the block is required, and the paper to be used.

For common newspaper work, or where similar paper is to be used, 50-line to 65-line screen are most suitable; for better-class weeklies, 85-line to 100-line. A hard smooth paper, such as super-calendared and imitation art, will take up to 120-line. For art paper, according to quality, you can go up to 200-line, or even more.

If ever one is in doubt as to what screen to use, send a sample of the paper belonging to the job to the engraver, and let him advise you.



EXAMPLE 70

EXAMPLE 71

To the less initiated it may be helpful to explain in common language what is meant by the term "screen," and the effect produced by its application to photography in block-making.

In letterpress printing it is only possible to print from a level surface, *i.e.*, to print solid on to the paper; and in halftone work the appearance of the varying tones in the original is obtained by breaking them up into dots, these dots varying in size according to whether they represent the light or dark portions of the picture—the distance from the centre of one dot to the centre of another from any one screen remaining the same, irrespective of the size of the dot. Look at a halftone illustration under a magnifying glass, and you will more readily see my meaning.

EXAMPLE 72

EXAMPLE 73

The breaking up of these tones is effected by placing in front of the photographic plate a ruled screen, consisting of two sheets of special glass, with *opaque* equi-distant lines ruled across each, the two sheets of glass being so cemented that the lines cross at right angles. The image reflected through the lens on to the negative has to pass

through the spaces between the opaque lines on the screen; and it is for this reason that the picture finally appears as a series of dots.

When the term 50-line, 100-line, or any other number is used in connection with halftone work, it means that there are that number of lines to the linear inch. Thus a picture made through a 100-line screen contains 10,000 dots to the square inch. A picture 8 in. by 5 in. in 150-line would contain 900,000 dots.

On page 652 of our October issue was an article by Martin Leeden on "Notes on the Printing of Halftones," containing much practical information for the guidance of those who experience difficulty in the handling of halftone printing.

All questions, correspondence, and specimens for review in "Craftsman's Corner" should be addressed direct to H. Naylor, 8, Aubert Park, Highbury, London, N.5.

The Small Printer His Own Advertising Agent

THE advertising agent is a specialist who has created a new industry. Although we printers resent his intrusion into our business, it must be admitted that the best agencies evolve large advertising schemes that would be impossible for the ordinary printer to visualise. Now that we know the game, it is possible for us to enter upon work of a similar character. Some of the large printing houses have established successful departments to deal with advertising schemes on similar lines to those adopted by the agencies.

There is, of course, a great difference between the old advertising contractors who merely bought space for their clients and the modern specialist who is responsible for every detail of a scheme, the client perhaps merely suggesting a general policy and, naturally, deciding the limits of expenditure.

The small printer, if he studies the subject, can enter on this field with success and advantage both to himself and his customers. Most small printers accept orders for handbills, leaflets, small posters and so on from local tradesmen, and "follow copy" exactly, and even submit to follow the style of some old and out-of-date pattern. The result is inevitable—the finished work lacks vigour and is entirely devoid of originality; it probably is too crowded with matter, the message is badly expressed, and the style such that people who see the leaflet or whatever it may be do not take the trouble to see what it is all about.

The small printer should take careful note of all the really good advertisements he sees, and they will help him to form original ideas for himself. The large distributing businesses will continue to employ agencies for their schemes, but, although during the last few years much has been done to encourage manufacturers and traders to make a more extensive use of the various advertising facilities as a medium for introducing their goods to the public, there remains a large field still waiting cultivation, which should open up good prospects to the enterprising small printer. He should induce the smaller manufacturers and tradespeople to give more prominence to whatever they have to offer the public, whether it be ideas or merchandise; this may be done through the medium of direct advertising, by circulars sent through the post or distributed by hand, or even preparing special settings to send to the local newspaper. The printer should gradually increase his influence and advise his customers as to the best and surest methods of impressing upon the community the advantages of the goods that he can supply.

If the printer is to be successful as an "advertising agent," he should strive to possess some knowledge of the business of his customers—a difficult feat; he must at any rate make sure of the particular nature of the business he intends to discuss before approaching his client; otherwise he will find himself somewhat at a loss to discuss intelligently the subject upon which he wishes to enlarge; and with lack of knowledge he will immediately fail to interest his client and revert to the old order of things.

The present poor state of trade is the reason chiefly given by commercial firms for not going to the expense of advertising. Retrenchment has been necessary, and, unless a man has a firm belief in the efficacy of constant advertising, one of the first items to come under the axe of economy will be the outlay expended on advertising, considering it to be the least necessary, yet the most costly.

The printer-advertising-agent who knows his job should be able to point out the fallacy of such a proceeding; persistent and wise advertising of his goods is just as necessary to the small trader as it is to the great firms, and the public are not generally slow to appreciate that an article which is being continually brought before them must be something above the ordinary; else why go to the expense of persistent advertising? The small printer who will get to work on these lines will find his work grow in interest, and he may find that he possesses special aptitude in writing and designing advertising matter. Should this prove to be the case, the future will have no fears for him.—S.L.

THE annual dinner of the Coventry Master Printers' Association took place at the Queen's Hotel, Coventry, on Thursday, October 15.

MR. J. DE M. JOHNSON, M.A., has been appointed Printer to the University by the Oxford University Press, to fill the place of the late Mr. Frederick Hall, who died last August.

THE London offices of Messrs. Unwin Bros., Ltd., of The Gresham Press, have been removed from West Harding Street, to 10, St. Bride Street, E.C.4.

JOSEPH BANCROFT & SONS CO.
ROCKFORD WILMINGTON DELAWARE
Manufacturers of LINEN FINISH
BOOKCLOTHS & BUCKRAMS
Sole Agents Gt. Britain and Ireland:
NICKERSON BROS., 99 & 101 Worship St. London, E.C.2

Composing Room Efficiency

By R. O. COOK (Case Room Overseer, Messrs. Hazell, Watson & Viney, Ltd., Long Acre, W.C.)

WHAT is meant by the word Efficiency? In these days there is much misuse of the term efficiency, due no doubt to the mistaken idea of its application. It is quite frequently used in describing a state of things which are right outside its real meaning. For instance, the advertiser who says, " If you want your work quickly bring it to us—we are the most efficient organisation of modern times. " is only confusing terms.

Efficiency does not merely imply a condition of speed or the power to produce something quickly. People who dash about all day long, making as much noise as possible in an endeavour to produce something quicker than their neighbours, are not necessarily efficient; such people are often the reverse, and their efforts mostly end in a state of chaos.

Chambers defines the meaning of the word efficiency as " the power to produce the result intended "; another authority has it as " the amount of actual work yielded by a given mover, as compared with the power expended." In other words, getting the maximum output with minimum effort.

CO-ORDINATION.

Now this state of efficiency can only be arrived at by organisation—the arrangement of all movement to a definite end. It is not sufficient to put a dozen jobs in hand with instructions that each is to be completed in a given time, unless one takes into consideration the nature of the work and analyses the different operations necessary to its completion. This only leads to confusion. What is required in the first place is a thoughtful review of each particular job and a plan whereby the various stages of the work can be arranged to follow in their due courses along the path to completion. The second thing is to see that the men engaged on the work have the material placed in such a way to their hands that there is no wastage of time due to unnecessary movements. The first of these conditions can only be arrived at by experience; a good overseer who has the power and ability to do such planning is well worth the huge salary which many of them do not get. But the second condition is well within the reach of every firm who is looking out for efficient methods of production.

There are several English and American printers' supply houses who have designed suitable equipment in the way of frames, galley racks, sort cabinets, rule and lead racks, which enable the compositor to set up his copy with absolute economy of movement. The Americans were the first to realise the importance of this, and the result has been the invention of a system of composing-room labour-saving equipment that is unique in its application to the requirements of the modern composing room. Several of our English houses are following in the footsteps of our friends " across the pond," and are in a fair way to outstrip the pioneers in their own field.

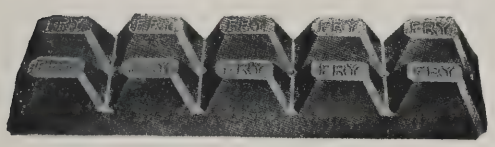
THE FRAME.

This equipment comprises frames which contain everything a compositor needs right under his hand—rules, leads, a nest of boxes to hold odd sorts, etc., quotations, a galley rack, and 24 cases of type. I know of one 'ship of men engaged on setting up advertisements where the faces of type are arranged in such a manner that the men rarely move out of their frames from morning till night. There is the man who sets up adverts in Caslon Old Face; another who uses Cheltenham and Cheltenham Bold; another Plantin, and so on; each has his own series of cases and all spacing material close at hand, so that there is no need for him to be running all over the room for a line of this or that type or a few 12-em leads and a couple of rules or a handful of 24-pt. quotes. These conditions ensure that the workmen by the saving of unnecessary movement produce a greater output than men less fortunately placed. Couple these conditions of working with experienced planning of the work of the department, and the result is high efficiency.

LIGHT AND HEAT.

There are two other contributory factors to the cause of efficiency—light and heat. A badly-lighted or insufficiently-lighted room will annul any efforts for increased efficiency, no matter how perfect the rest of the organisation may be. A light placed too high or too low or in such a way as to cast a shadow on a man's work will minimise an otherwise good effect. Bad lighting puts a strain upon the concentration of a worker, thereby causing an irritation to the man's temper, which results in a tendency to carelessness and inattention. In the English and American equipment already mentioned there are suitable lighting arrangements made for all requirements.

Heating must also receive careful attention. No matter what system is employed, whether it be hot water, hot air, gas or electricity, it must be of even and moderate temperature. A room which becomes too hot at certain times of the day is as detrimental to efficient production as a room which is too cold. Unfortunately, both these conditions of temperature are all too common in workrooms. I remember a composing room which in the summer was so unbearably hot that some of the men would be overcome by the heat. The roof was a complete span of glass running north and south, upon which the sun was beating all day long; whitewash and blinds were powerless against the terrific heat. This same room in the winter time was so excessively cold that the men could hardly pick up the type owing to the numbness of their hands. On Monday mornings it was frequently below freezing point, and never reached more than 50 degrees during the coldest months. In every other respect this firm was thoroughly well organised. The work was well planned, and the room was fully equipped with modern labour-saving devices and material, and the company always paid a good dividend. But at what an expense! If their heating arrangements had been better, one must assume that their dividends also would have been greater. It is perhaps difficult to maintain an even and moderate temperature in this uncertain climate of ours, but it is by no means impossible. By the generous use of suitable fans



"The Proof of the Pudding..."

"Fryotype" METAL solely used on 'The Times' Intertype Battery and on two out of every three composing machines throughout the country—because it is reliable.

FRY'S METAL FOUNDRIES Ltd

25-42, HOLLAND STREET, BLACKFRIARS, LONDON, S.E.1.

Phone: HOP 4720. Grams: "FRYMETALOS, SEDIST, LONDON."

Branches at MANCHESTER, BRISTOL, DUBLIN and GLASGOW, for rapid delivery to all parts of the country.

in the hot weather, and adequate heating arrangements in the winter, the result will justify the expenditure of a few pounds in making towards the comfort of the men who are helping to build up the reputation of a firm for efficient service, and incidentally aiding in the satisfactory condition of the annual balance sheet.

Another very important factor in this question of efficiency is, of course, the personnel of the department—the number and quality of the men employed in the room. This is a somewhat complex problem, and calls for much thought and wisdom. In these days of old-established printing houses there must necessarily be many men who have passed the meridian of their lives, many who have long ceased to be able to compete in point of stamina and speed with their younger confrères. This, of course, is natural. It is also right that firms should feel a certain amount of sentiment in regard to the number of years' service some of these men have given to their businesses. The question is what remedy has an employer who numbers several old men on his pay-roll—men who have got past the time when a reasonable output can be expected from them? Some firms have made a practice of giving pensions to their oldest employes, while others have instituted pension schemes whereby an employe automatically receives a pension on reaching a certain age. Most of these latter schemes are financed by small weekly subscriptions of the workers, which are augmented by a grant from the firm of a certain percentage on subscriptions. One firm makes a grant of 50 per cent. on all moneys subscribed by the staff. This is one way of keeping the personnel of a firm up to the standard of efficiency by the gradual elimination of aged and infirm workers.

DISCIPLINE.

A word which carries many unpleasant memories is *Discipline*. But it is as necessary in the composing room as on the barrack square; but, thank goodness it can be, and is nowadays, used in printing offices with reasonableness and good judgment. The days of the old martinet type of overseer have disappeared, and the man with discretion and discernment has taken his place. Better results are to be obtained by sympathy and tact than by all the bullying in the world. A man will respond more readily to respect than to fear. Respect for his overseer will strengthen his endeavour; fear will cramp his effort.

Rules for the observance of order and tidiness must be rigidly enforced. *A place for everything and everything in its place.* If this is made imperative in a room, the old order of having things lying about on the imposing surfaces and throwing them into odd corners will soon disappear, and the men will gradually assume a habit of tidiness which will become permanent, and which they will appreciate when they realise the addition it has made to their own comfort and efficiency. For this efficiency which we prize so much is sought by the conscientious workman quite as much as by the employer. The work of a modern composing room in these days of competition is of so highly skilled a character that the operative is filled with the knowledge of his own responsibility, and this knowledge reflects in his endeavour to produce the best that is in him. If the employer will realise this important fact and see that his men have the help which their efforts need, we shall go far towards the attainment of that high standard of Efficiency at which we so assiduously aim, but so seldom reach.

Colour Standardisation

IN answering a letter on the above subject to an American contemporary, Mr. Stephen H. Horgan makes the following useful comments on a highly controversial subject.

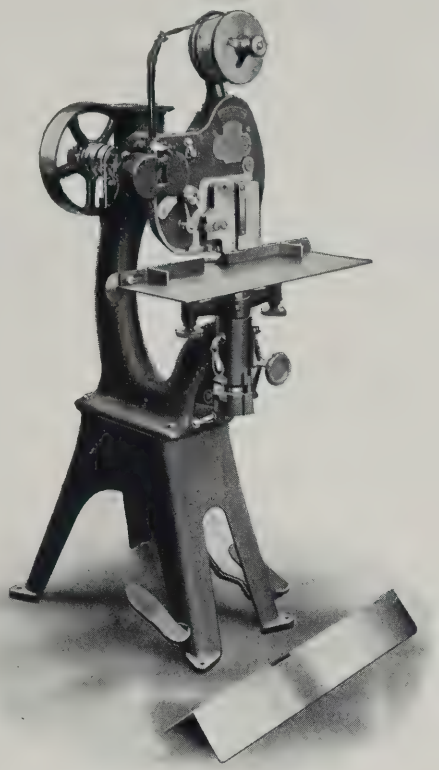
"You ask my opinion of the proposal to standardise three-colour inks for use in printing three-colour work. My answer is, that three-colour inks have been standarised already as far as it is possible to do so by the men best fitted to standardise them, and those are the workmen who, for the past forty-two years (since William Kurtz made the first three-colour blocks at No. 6, East 23rd Street, New York) have been doing three-colour photo-engraving and printing.

The Photo-Engravers' Association adopted a standard for three-colour inks several years ago, and these have not been improved upon. There are firms of engravers and colour printers in business for thirty years whose business has been to take paintings, water colours, and coloured objects, and reproduce them in printing inks. They are doing it so perfectly that in many cases an expert could not tell the copy from the original. The inks that do this must be all right.

The men who are making this cry about standardisation of three-colour inks are either trying to advertise themselves or advertise inks of their own manufacture, or they have some colour scheme to sell. To get advertising in the reading columns of the trade papers without paying for it is what they have succeeded in doing, and how the trade papers have not only swallowed their bait, hook, line and sinkers, and sometimes the pole itself.

I have printed so many reasons why three-colour inks cannot be standardised that it would require too much space to repeat them here. Some of them will be found in The Inland Printer for December, 1923, page 441. I was the first one to call attention to the fact if it were possible to standardise three-colour inks exactly, that it would be necessary to print them on a standardised white paper. And who wants a glaring white paper all the time? Further, if it was possible to standardise three-colour inks so that all a pressman had to do to print a colour job was to turn on a yellow ink, then a red, and lastly a blue. It would not be necessary for a printer to serve any apprenticeship. They would soon have a press where all that would be required to do would be to feed in paper at one end, pour in three inks at the top of the press, and colour prints would drop out by the mile at the other end.

If three-colour inks could be standardised, all three-colour printing would look alike, no skill would be required on the part of the printer, and it would become manufacture instead of the art it now is. Fortunately, our people want change, they tire of monotony. The artist, who will give them the novelties, not sameness, in colour printing is the one publishers and advertisers are looking for. So the art colour printer is going to be in even greater demand as the public taste in colour increases as it is doing."



No. 3—J.

"NIAGARA-PERFECTION"

WIRE STITCHER

NEW MODEL No. 3-J

Two Sheets to $\frac{7}{8}$-inch
Wire used, 20 to 30 Gauge

ENTIRELY NEW DESIGN
Patents allowed and pending

The fastest running and most positive Wire Stitching Machines ever invented for General Purpose Work

Manufactured by The J. L. Morrison Co., Inc., New York

Originators of "PERFECT ON" Wire Stitching Machines

FULL INFORMATION FROM

The Chas. D. MACKAY CO.

50, Gray's Inn Road, - - LONDON, W.C.1

When thinking "Perfection" think "Niagara-Perfection"

Telephone No.: HOLBORN 5256

For

Printing Inks of Fine Quality

When Inks of Fine Quality are used by the Printer, many of his machine room troubles are eliminated.

Fine Quality Inks are not necessarily more expensive than the other kinds.

We offer you these Fine Quality Inks at competitive prices.

The Forrest Printing Ink Co., Ltd.

22 and 23, Verulam St., Gray's Inn Road,
London, E.C.1.

QUADS

I'VE been reading the "Confusions of a Capita——" Wrong again! Look here, Onoto; I'll give you one more chance. If you don't at once get rid of your habit of writing the wrong word, I won't give you a single further re-fill. I'll have done with you, and use a Waterman. Now is that understood? Write.

(I meant "Right." But perhaps that last was a forgivable slip by the Onoto.)

I'VE been reading "The Confessions of a Capitalist," by Sir Ernest Benn. I certainly did at times in the reading wonder if "Confusions" would not do almost as well as "Confessions." But I had'nt absolutely decided upon that point; because "confusion," though it occurs here and there, is not the main characteristic of this arresting and delightful volume. It aims at clarity, and in the main succeeds. It aims at conviction, and again in the main succeeds.

EVEN the hint of omniscience is not altogether unwelcome in this time of doubts. Even if I thought Sir Ernest an egotist (and I don't) I'd prefer him to the sort of man or manikin I call an echotist; who is too lazy or dull to think for himself.

I REMEMBER that Lord Melbourne, Queen Victoria's first Premier, once said he wished he were as sure of one thing as Tom Macaulay was of everything. Well, those who know Lord Macaulay have a love for him and a great though critical regard for his works, whereas Melbourne seems to me to illustrate blazingly a man who made poorish use of great opportunities, and for what have we specially to thank him to-day?

SIR ERNEST BENN gave me his company at lunch at my club some time ago, and we had what I thought, and I hope he thought, an interesting chat. I rather fancy that I urged upon him to attempt some serious contribution to economic literature. Certainly I have time and again tried to stir up business men to do their best in this way. It always seemed ironic to me that Ricardo, stockbroker and member of Parliament, should be the only business man I could think of as at all prominent as an economic exponent. And his chief book was published well over a century ago.

WELL, whether Sir Ernest Benn took any hint from me or anybody else, or whether he acted upon his "mere motion," as Kings used to say, I am glad he has brought out "The Confessions of a Capitalist." A challenging, a thought-compelling book you will find it to be. You really must get it.

ESPECIALLY, seeing how it slates printers as an organised body. The slating is done with hearty, John Bull, outright blundering which through its very candour tends to disarm complaint. And, anyhow, it is helpful to have a man saying plainly in print things which probably have been said more darkly and secretly.

IT is important to know what printing customers are saying and thinking. One of our judges used to say that people should not only have justice, but as far as possible it should be made perfectly plain to them that they were receiving justice.

ERNEST BENN is the son of the Sir John Benn so well remembered by the grey beards, and even by the middle-aged men amongst us, as a very live wire among the progressives on the London County Council. He was well known as a lecturer and a lightning cartoonist during his lectures. He made his living as a trade journalist, and out of a turnover of about £5,000 (obtained through producing The Cabinet Maker) he was clever enough to retain something like £1,250 as his profit.

HE paid Ernest Benn five shillings a week, when at sixteen this lad, having failed to matriculate, entered his father's office. Do some of you remember the vegetarian restaurants of forty years ago? Ernest Benn writes how he regularly had his sixpenny three-course vegetarian lunch at the "Appletree" Restaurant in London Wall, and he believes, though he won't swear to it too solemnly, that he managed to save just about half of the weekly five shillings, and so started his rise to his present taxable income of £10,000, and his present £400,000 turnover.

I REMEMBER joining Arnold Bennett in a "6d. veg." long decades ago, on the premises on which Hunters, Ltd., now have their engineering offices in St. Bride Street, E.C.

YOUNG Benn's five shillings became eight shillings, and Ernest Benn then went downstairs and dined *á la carte*, and says he didn't save quite so much money as in the 5s. days.

ALONG came a chance to buy The Hardware Trade Journal, which was then a monthly, from Hazell, Watson & Viney. John Benn had evidently sized up his son pretty correctly, and, instead of buying it for himself, he allowed his son to become the nominal owner. Ernest Benn with a companion named Francis constructed a company which should buy the paper from "Hazell's." The prospectus was issued. One Irish ironmonger applied for one £1 share. Somebody else then asked for five £1 shares, but "I don't think," says Benn, "that at the end of a week a hundred pounds had been subscribed." It was a frost.

BRIDEWELL ART

is a high-class art paper suitable for the best printing jobs, and at a very competitive price. Ask for trial sheets.

SAMUEL JONES & CO., Ltd.

GUMMED & COATED PAPER MAKERS

BRIDEWELL PLACE LONDON

PRINTERS

who achieve the best results

say

EMPIRE INKS

are indispensable——*TRY THEM!*

MANUFACTURED BY

The Empire Printing Ink Co., Limited,

6, TUDOR STREET, LONDON, E.C. 4

Telephones: CITY 7006-7-8.

Telegrams: "Empinkos, Fleet, London."

Mr. John Benn, as I think he then was, offered to subscribe 500 shares if his son could find another or others to take 500, and this was evidently done. The paper was made a weekly, " as I have always held," says Sir Ernest, " that in periodical work of this nature, seven days' interval is the limit."

By March, 1901, when the first balance sheet was struck, more than £900 had been lost. By March, 1902, another £200 had been lost. But then the tide turned; and this paper has become extraordinarily successful, and I gather that it provides Sir Ernest Benn with about three-fourths of his ten-thousand-pound income.

Very handsome tribute is paid to Hazell, Watson & Viney by Sir Ernest Benn. This firm, he says, " then, as now, one of the soundest concerns in the country, guided by some of the shrewdest and kindest heads I have ever met, treated the young company promoters " (i.e., Ernest Benn, then aged about 24, and his young friend Francis) " with caution, but with a generous helpfulness which will always remain in my mind as the first of many experiences in direct contradiction to much that I hear from pulpits and platforms, and most that I read in literature, of the grasping hardness inseparable from commerce."

The Ironmonger was bought from Messrs. W. H. & L. Collingridge, Aldersgate Street, the owners of The City Press and of other journals. The Ironmonger was bought, as the H.T.J. had been, " on bills."

" In fact," says Sir Ernest, "I have always been owing a great deal, even while succeeding." And while on that point I might as well say here that at this moment he is putting up a building in Fleet Street at the cost of £150,000. He tells us he has not got £150,000 to put down for it; that what it amounts to is that he is accepted by all parties concerned, including bankers, as a man who can be relied upon to carry through an £150,000 building undertaking, finding resources as gradually becomes necessary, and doing all that is wanted sensibly and effectively.

Another printing association was with that well-remembered Fleet Street figure, my old friend, George E. Tucker. I can see again his sturdy, even stodgy, form rise before me; his full face; his rather curly black hair (black even late in life); his confident manner; and with it all, I can recall again the be-devilled entanglements and pressures from which he never seemed to be free. He said to me one day, as he took me over his works where I think I was doing something for him, " Here am I, running The Electrician and a horticultural paper, and all the business that goes with it, and I'm making £1,800 a year for myself; and yet I've got a dog's life. I'm working all the hours God sends, and I work all through Sunday." He agreed with me that he was a fool; but I'm afraid he went on being that kind of fool. He had his very good points in other directions.

Tucker died in 1914, and left his affairs in the hands of the Public Trustee, and Ernest Benn took the whole concern over. He found a revenue of under ten thousand pounds from sales and advertisements; in three or four years the figure reached £25,000.

" The net result of this Tucker manipulation," says Sir Ernest, " is that in a short period of seven or eight years an old-fashioned business on the verge of bankruptcy, with a turnover of £25,000, employing 250 people on low wages, has been transformed into two flourishing separate concerns with a turnover between them many times the figure of eight years ago, and making, I believe, at both ends "——(one of these businesses he parted with)——" handsome profits, to say nothing of an addition to the wages fund which cannot be less than £100,000 a year."

" Printing and publishing," says Sir Ernest " are two separate trades and should not be run together."

Sir Ernest has run in all twenty-five papers. Sixteen of these he had to stop. He has had his plentiful experience of losses, and of specific failures, even while he has been succeeding in the main, all the time.

He writes: " The following is a list of papers which I have discontinued, enterprises which have been killed, and several of which would have been running to-day if printing prices had remained at the 1914 figure. That figure is, of course, an impossibility, and the real economic price of printing should probably be somewhere between the present extortionate figure and its 1914 equivalent. Among the papers which I have been obliged to stop are: The Goldsmiths' Review; Farm and Home; The Argentine Trader; The China Clay Trade Review; Kelly's Monthly Trade Review; Tools; The Retail Trader; The Order Book; The Japan Trade Review; The Leather Goods Review; Commercial Intelligence; Ways and Means; The Egyptian Trade Journal; Australian Markets; Indian Markets; South American Markets; The Transport World."

" This little list can be enlarged indefinitely, if an examination were to be made into the position of the trade paper business before the War and to-day. My turnover might be double what it is, my income might be double, and there might be another £400,000 available in wages, if only the printing trade would allow the machinery which is at its disposal to work. To a large extent these people still look upon the machine as did the Luddites. There is many a small trade paper and many more small papers, concerned with small subjects and small causes, which could be rendering useful service to their own particular little circles, if they could be produced for a matter of £50 or £100 a week."

" The printers of to-day have only left room for the big things, and the big things are not always the best things. While therefore there is, I claim, nothing to be got for the workers out of my £10,000 a year, there is a great deal they might have, if they would direct their attention to the £400,000 a year which I handle. The abolition of my £10,000 would necessitate the discovery of some agency to take my place, and an agency sufficiently solid and reliable to be able to provide regular wages and the security which I cannot offer for less than the 3d. in the £ which I take."

Over the Kingdom generally, printers' present wages are, I believe, fully 100 per cent. over pre-

WHEN you have ordered supplies and found they are not in stock—or that deliveries have not come in from abroad—or another shade will have to be substituted, with the dissatisfaction of having to approach your customer again to secure his consent, that is the time you realise that an English paper is after all worth while, particularly when the price makes it competitive.

TRY

NATIONAL STANDARD TINTED BANKS

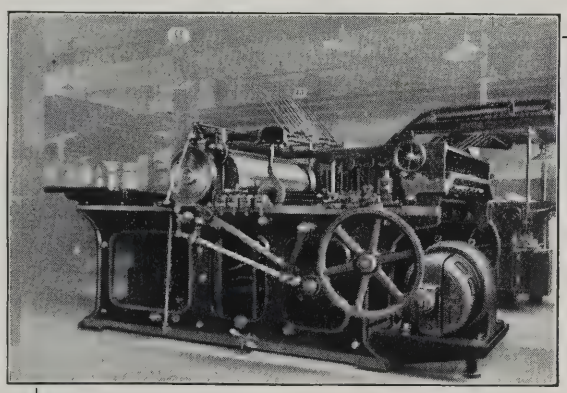
and secure your customers' satisfaction and your own freedom from worry.

THE NATIONAL PAPER & PULP CO. LTD.

PAPER MAKERS

201, UPPER THAMES STREET - - LONDON, E.C.4

Telephone: CITY **9094** *Telegrams:* "WOODPULP, LONDON."



ELIMINATE OVERHEAD BELTING AND SHAFTING AND UTILISE THE ELECTRIC DRIVE, WITH ITS EASILY VARIABLE SPEED, TO GET THE UTMOST OUT OF YOUR PRESSES

Note the convenience and economy of space in the drive illustrated above

We are Specialists in the manufacture of Electric Motors and their application to Printing Machinery

Let us advise you

Electromotors Limited
OPENSHAW
MANCHESTER

war rates. London pays its L.S.C. compositors about 11s. 6d. more than Manchester or Liverpool pays; and London's excess over pre-war rate is about 140 per cent.

I AM not sure that publishers, as a body, could make anything like a corresponding statement. I know personally a science graduate, holder of a coveted diploma and a man otherwise accredited, who not so long ago was offered by a famous technical publishing house in London 5s. per 1,000 words for translating into English a highly technical German book. An editor of a very specialist technical journal (unconnected with print) tells me that 35s. to £2 2s. 0d. would be a more reasonable payment. I should say that graduate hardly expected to earn on these terms even through a long and strenuous week, so much—or nearly so much—as a union man must pay his typist who is a member of the Publishers' Clerks' Union. He declined the offer.

SIR ERNEST might be demanding general wages reduction on the score of its advisability being indicated by the national position and as an indispensable condition of a reduction in printing charges. But he is not doing that. The nearest he comes to helping employing printers or any other employers to charge less is that he does inveigh against ca'canny and restricted output by any workers. He gives no particular instances of this. I don't complain of this omission, for I think there was a good deal of ca'canny after the war, There is, I believe, much less to-day. I base on specific assurances given to me by employers.

HE has interesting things to say as to the inequity of the Inland Revenue's demanding that anyone who makes a success in one venture shall pay fully on that success, without their allowing that individual to take anything off because he has at the same time been losing on another venture. Surely this can only happen where the two concerns are organically distinct.

HE tells us of one journal which in its time prospered greatly, but was afterwards "killed by excessive economy." "True economy, especially in newspaper work, consists of knowing how and when to spend money. The cutting out of expenses may be the most fallacious policy. This paper under the blight of parsimony managed to hold its own until the war came, and with it the increase in printers' charges."

"THE loss of nearly £2,000 is accounted for to some extent," he says, "by the increase in the printers' accounts. It is only one of many hundreds of minor publishing efforts driven off the market by the policy that has guided the printing industry for the last ten years."

ON the same page (p. 122) we read that "the business of photo-engraving has been so completely organised and so mis-directed that masters and men together have been able to raise their prices to four time the pre-war figure with results sufficiently obvious in this case" (he means, of course, with the result of a paper's ceasing to exist).

IN this he is saying too much or too little. Anyone knowing nothing of printing movements but what he read in this book would not suppose that the great effort of printers in the last twelve years particularly had been directed to cost ascertainment and generally to internal business reforms. This indictment might better fit a group of men who had lazily declined to set their own houses in order and instead had simply conspired together to overcharge.

AGAIN, who would infer from these few words that before plate makers endeavoured to organise themselves, trade electrotyper after trade electrotyper in the metropolis had come to grief, failing in some cases after about thirty years' trading? Photo engravers doing little better.

THE words, too, that "the loss of £2,000 is accounted for *to some extent*" (italics mine) "by the increase in the printers' account," is less definite than one could have wished.

HERE is another item of printing interest:

"BEFORE the War it was my practice to buy my printing paper on three-year contracts. It was usual for the papermaker to quote a price for deliveries which he would undertake to maintain for a period of three years. The papermaker, working in those days on very narrow margins, could not himself assume responsibility for any extreme fluctuations in the prices of materials which might occur during a period of three years. He relied upon the professional speculator on the markets from which he drew his supplies."

"To quote a price for paper three years ahead involved, among many other conditions, an assurance of pulp and freights from Canada or Norway at firm prices during the whole of that period. Two tons of coal go to the making of every ton of paper, and my maker, in giving me his price, had to be sure that for three full years he could rely upon receiving his coal at a fixed figure, notwithstanding strikes or other contingencies. The same conditions applied to the supply of china clay and all his other requirements. The three-years' contract was a great convenience to me as a publisher. Assured of my paper supply at a fixed price for a reasonable period, I could make my plans and develop my business in a way that is not possible to-day, when, thanks to political uncertainty and other legacies of the War, we have to be content to think at the most a few months ahead."

IN one activity this man of so much good sense and general capacity has not succeeded. He has failed in attempts at running exhibitions. Sir Ernest, who writes throughout with the utmost friendly frankness, says of his failures:

"CHIEF among these were two exhibitions that at different times I was tempted to conduct. An old and respected friend of mine, Mr. John T. Day, proprietor of The Shoe and Leather Record, has for many years past organised a very successful trade exhibition, The Shoe and Leather Fair. He has shown that it is possible to associate a trade paper with a trade exhibition, and that the two things, conducted together, can benefit the trade, the public, and the publisher."

"IF John T. Day could do this, it seemed to me that I might be equally successful. So in 1898, when I was running The House, a journal concerned with the decoration of the home, I

EVERYONE KNOWS that to obtain **THE BEST** results good **CUTTERS ARE** essential. Cutters **MADE AT**

Erskine

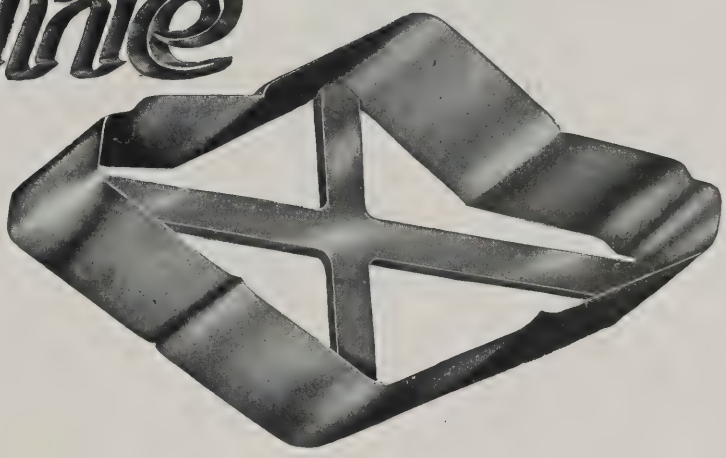
WORKS

are guaranteed accurate to pattern and of the best quality steel. Entire satisfaction is assured if you send your orders to—

K. JOHNSON & SONS,

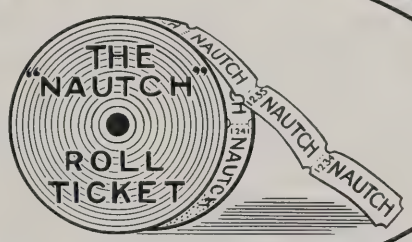
ERSKINE WORKS,
LEICESTER.

Phone : 178 PRIVATE EXCHANGE



Envelope Cutters can be made to any shape and size, with stay bars or without stay bars, and any depth.

WE ARE THE SOLE MAKERS OF
THE "NAUTCH" SERIES
OF



REGISTERED TRADE MARK

SEND FOR LATEST LISTS

TRADE DISCOUNTS ALLOWED

EASY-TEARING ROLL TICKETS

HENRY BOOTH (HULL) LTD
TICKET PRINTERS HULL.
TELEGRAMS: "NUMERICAL HULL"
TELEPHONE: CENTRAL 7491.

attempted to organise an exhibition of domestic art at the Imperial Institute. I was fortunate in securing the patronage of King Edward, then Prince of Wales, and I surrounded the enterprise with all the glamour of a distinguished committee, which included many leaders of the society of that day. But I was wrong. Whether it was that the Imperial Institute did not conjure up in the minds of the public the idea of success, or whether it was that the public in those days did not care enough about domestic art, the fact remains that the applications for space from prospective exhibitors were not sufficient to enable us to open the doors. The exhibition was never held, and a few hundred pounds were lost."

"In 1911 I tried again, entering into a contract to hire Olympia and run a hardware exhibition. As the proprietor of one of the most successful hardware papers in the world, I thought, judging by the experience of John T. Day, that it would be a simple thing for me to do. Something, however, though to this day I do not understand what it was, made it appear to the hardware trade that I was not the person to do this work, and my previous experience was repeated. The prospectus failed to enlist enough support, and the preliminary expenses had to be written off."

"All this only shows that the work of supplying public needs, or of making the public recognise its needs, is not so simple as would-be organisers of society appear to imagine."

I don't know why he failed. But I just wonder—has his very self-insistence, his extremely individualist attitude, been rather a disability for this particular form of enterprise? Mr. F. W. Bridges is self-reliant enough; but he has always been able to rally the co-operation of a host of men. I daresay among them have been some who individually considered that they personally won the exhibition war. And if so, Mr. Bridges didn't complain. So long as he knew who really won the success. And so long as there was a real success won by somebody.

Some other things have disappointed our author. "Five shillings of every sovereign invested outside my own business has been lost. I am not a gambler; I have not taken undue risks. Whenever I have had a few hundred pounds to invest I have sought advice and considered the matter carefully, but it remains true that these outside investments would realise to-day three-quarters of what I paid for them."

I don't know how you feel, but I get more encouragement from a man who's made hits and misses than from a wonder worker who's turned to gold everything he's touched. More encouragement; and more desire for acquaintance.

Successes make fortunes. But failures often make men.

A few words he has to say on the subject of risk-taking are quite interesting and suggestive. "It cannot be too much emphasised that in the conduct of any industrial or commercial undertaking risk is the vital element. Here—(*i.e.* in the case of his acquiring the Hardware Trade Journal)—was a great firm owning a nice little property and selling it for £1,500 with a risk. In return for their risk, they secured, firstly, a chance of getting a good price for their property, and, secondly, an order to print a journal. They took the risk that a young man of twenty-four, with some claim to know something about the business, might be able to earn enough money at it to pay them £1,500 over a period of years. The arrangement was one that suited me admirably. It was good business on the part of Hazell, Watson and Viney, and in the end it has turned out well for both of us. The chances in 1899, however, were at least even, that Hazell, Watson and Viney might lose their money and that I might become bankrupt."

The author's wits were not wide awake when he dictated the following:—"The simplest illustration of the right distribution of income that I remember is to be found in the accounts of the North-Eastern Railway Co., before the war. The Company had an almost equal number of railway workers and of shareholders. Each shareholder had contributed on the average £1,500 of capital. Each worker received in wages an average of £75, and each shareholder received an average of £75 in dividends. It took, therefore, £1,500 of capital to find employment for one worker. The capital received the 5 per cent. which we have noticed in a previous chapter as the minimum inducement which will bring it into being, and the worker received the whole of the rest of the money which was paid by the users of the North-Eastern Railway."

The worker certainly did not receive the whole of the rest of the money which was paid by the users of the North-Eastern Railway. What of the amounts paid to contractors of various classifications, or paid for local rates, or paid for printing and posting, etc., etc.

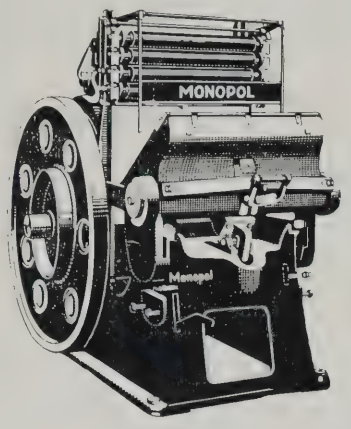
And what an unhappy reminder at this time. If the worker on an average received only £75, many must have received less than a living wage; even in the days before August, 1914.

Just here I think I ought to give a hint to so prolific a writer and so confident a disputant as he is, and is likely to continue to be. Always address your mind to the the strongest and not to the weakest part of your opponent's case.

Even if there were more to criticise in this book, I should still feel grateful for it. It is so clearly and so well written. There are no frills. The style is simple and strong and fine. One admires its clarity. Clarity covers a multitude of sins. Would cover a multitude I should say—for there are few sins to cover in this instance.

My cottoning to Sir Ernest Benn is perhaps motived slightly by some common interests and some few common experiences. For one thing—we have both at one time "travelled in space." He once travelled to sell space—advertising space—in the Cabinet Maker, and to sell space in an exhibition; for his father ran an unfortunate exhibition in connection with his journal, The House.

Long years ago I travelled for a few weeks to sell space in an international printing exhibition. The great terrestrial globe was the third of us. It also, and at the same time was travelling in space.



Built in 3 Sizes

"MONOPOL" Art Platen

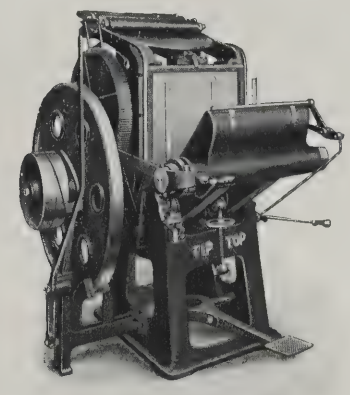
¶ **Specially built to produce the very best Heavy Tint and Register Colour Work at a High Speed.**

¶ The Roller Carriage has a special spur-wheel drive, which ensures a perfectly smooth and noiseless motion. This important improvement does away with the cam action in the main gearwheel, which is subject to great wear and necessitates frequent costly repairs.

¶ Throw-off of Inking and Distributing Rollers from each other and from the Inking Cylinder by a single lever movement.

¶ Separate Drive for Inking Rollers, permitting inking-up without running machine, or enabling the platen to be worked for embossing, etc., without the inking rollers moving.

¶ **Automatic Hand Safety Guard** which can also be used as a throw-off. Only a gentle touch of the guard is required to stop the machine.



Built in 4 Sizes

"TIP-TOP" Jobbing Platen

Improved inking apparatus of the latest disc type.

Platen is cast in one piece and works from positive fixed centre (no cams).

Camless drive of roller carriage.

Base and vertical bed cast in one piece.

Rigid, parallel impression.

Very handy and simple impression regulator.

On the main pinion a steel section is let into the gears at the point most subject to wear during the actual impression.

Throw-off of inking rollers by simple lever action, whilst machine remains in motion.

Adjustable runners.

High speed and light and noiseless running.

Particulars can be obtained from, and a demonstration arranged by the Sole Agents :

36-38 Whitefriars Street — W·J· LIGHT & Co LIMITED — Fleet Street, London, E.C.4

Telephone : CENTRAL 3839. *Telegrams : WINKOLIGHT, FLEET, LONDON.*

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

But whereas Sir Ernest Benn has gone on and become a famous man whom any "Rotary" or Chamber of Commerce or Discussion Club only too gladly invites to come and give its members an address, the poor old globe is still just travelling in space—merely travelling in space—same old rate—same old style—just like grandfather; and without an earthly chance of any secretary ever inviting it to come and talk to his members. So in one sense Sir Ernest has shown himself to be bigger than the globe. To be far more original, anyhow.

An interesting passage is that in which the author deals with the decreasing percentages nowadays retained in business. His father secured from 20 to 25 per cent. out of his £5,000 or so turnover. His son obtains only 2½ per cent. out of his £400,000 turnover. In fact, now that the income tax is so large, he only obtains 1¼ per cent. If, however, we leave income tax aside for a moment, and speak of it as 2½ per cent., we find we are dealing with 6d. which Sir Ernest retains out of every £1 which comes into the business coffers.

He tells us he charges 3d. for providing John Jones, journeyman, with one pound's worth of employment, and he charges another 3d. for providing Mr. Peter Faithfull, his customer, with one pound's worth of technical literature. He does not believe that the task of making such provision of employment and of product for the wage worker and the customer respectively, can be conducted on smaller percentages, and naturally he asks, "Whom do I rob?"

Of course, there is no "confession" in the book. That title is just a bit of leg-pulling. The book is a soberly-worded and a very confident challenge to all and sundry to recognise that capitalism has made and is making for progress, and is indeed the necessary condition of progress. Socialism, he is convinced, cannot make us all equal, but it could do, and in his view undoubtedly would do, much to make us all poor. He was delighted in his "Five Weeks in America" to encounter the slogan "Nothing for nothing." In particular he was delighted to find machinery readily accepted in America, without any ca'canny or trade union restriction rules.

He hardly seems to have heard of the "I.W.W." (International Workers of the World) and other extreme doctrinaires; nor of the differences with unions that led people like Donnelley's of Chicago and Curtis's of Philadelphia to decide against the employment of any union men. America was an enchanted land in his eyes. "Everything (in America) is a service. Every man is out to render service. Every service is boosted as the improvement of some other service. Indeed, the country is full of service."

One of my Irish taxi-men in New York seemed to think otherwise. "This is a cut-throat city," he said to me. "This," clenching his fist, "is the only thing to give 'em." He probably meant particularly the only thing to give his taxi competitors.

"The American workman is not organised," says our author, "and this is often represented as due to the power of capital. I question that," he writes. "He is not organised because he does not feel the need of organisation. He is the most independent, self-respecting, self-assertive, high-minded creature that it has been my pleasure to meet, and if he needed organisation he would 'darned well have it!'"

Apparently, the Ernest Benn ideal is a business in which the stock is pretty well all held by actual workers in the business. He is very glad that about £36,000 worth of stock in Benn Bros., Ltd., is held by the staff.

He notes that there are apparently about 8,000,000 landowners and 60,000,000 fundholders in the States.

There are no old age pensions in the States; there is no Workmen's Compensation Act, and no Unemployment Insurance Act. Our author's advice to the States would apparently be to refrain from adopting either of them.

Sir Ernest is a straight, sincere worker and thinker, and his book calls for our thanks and for our respect. Yet I think he will write a still more helpful book later on, when he has probed more deeply.

A man who knew very little about the Socialist movement would not derive any very intelligent conception of it from the incidental references in this book. The author may say the book does not specially set out to deal with Socialism. Yet we have had a Socialist Government already. Any serious economic writer must deal with the creed.

He says somewhere that almost all of us, from Diehard Tory leftwards, have had a sympathy with Socialism. I for one certainly have; it was because I felt so ashamed of the conditions of life endured by enormous numbers of fellow countrymen—particularly by children. I turned from sympathy with Socialism because its advocates did not attach sufficient value to personal liberty and personal initiative, and also because I saw a constant and real improvement in the mentality and the conduct of employers.

Sir Ernest is probably considering a second and cheap edition of this 25/- book. I suggest then a few ponderings. Let him wipe out his comical definition: "Wealth is exchange." Then, too, he might re-cast the sentences comparing the difficulty of production with that of salesman-distribution. He is a salesman. He understands salesmanship. He naturally thinks great things of the salesman. Let him, by all means. But why compare the two things, salesmanship and production—things so different that they are scarcely comparable?

Henry Ford is one of his heroes, just as Samuel Smiles, his spiritual ancestor, found some heroes in great engineers. Let Sir Ernest bethink him that, while Ford is doubtless a fine salesman, he is essentially a great producer.

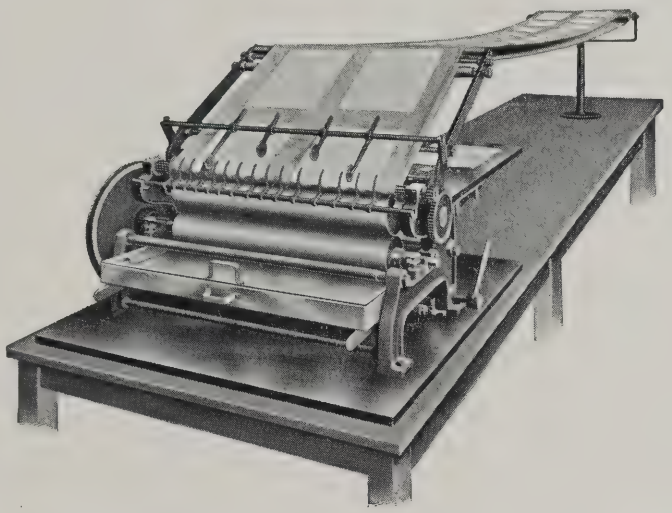
This Benn exaltation of the salesman, the middleman, the factor, the broker, is rather untimely just now.

Let him omit that passage in which he becomes almost lyrical over the happy factory, the entirely satis factory, in which men do almost nothing by

M. C. RITCHIE Ltd

145, Farringdon Road, LONDON, E.C.1

Specialist in Machines for Glueing, Gumming, Varnishing & Coating.



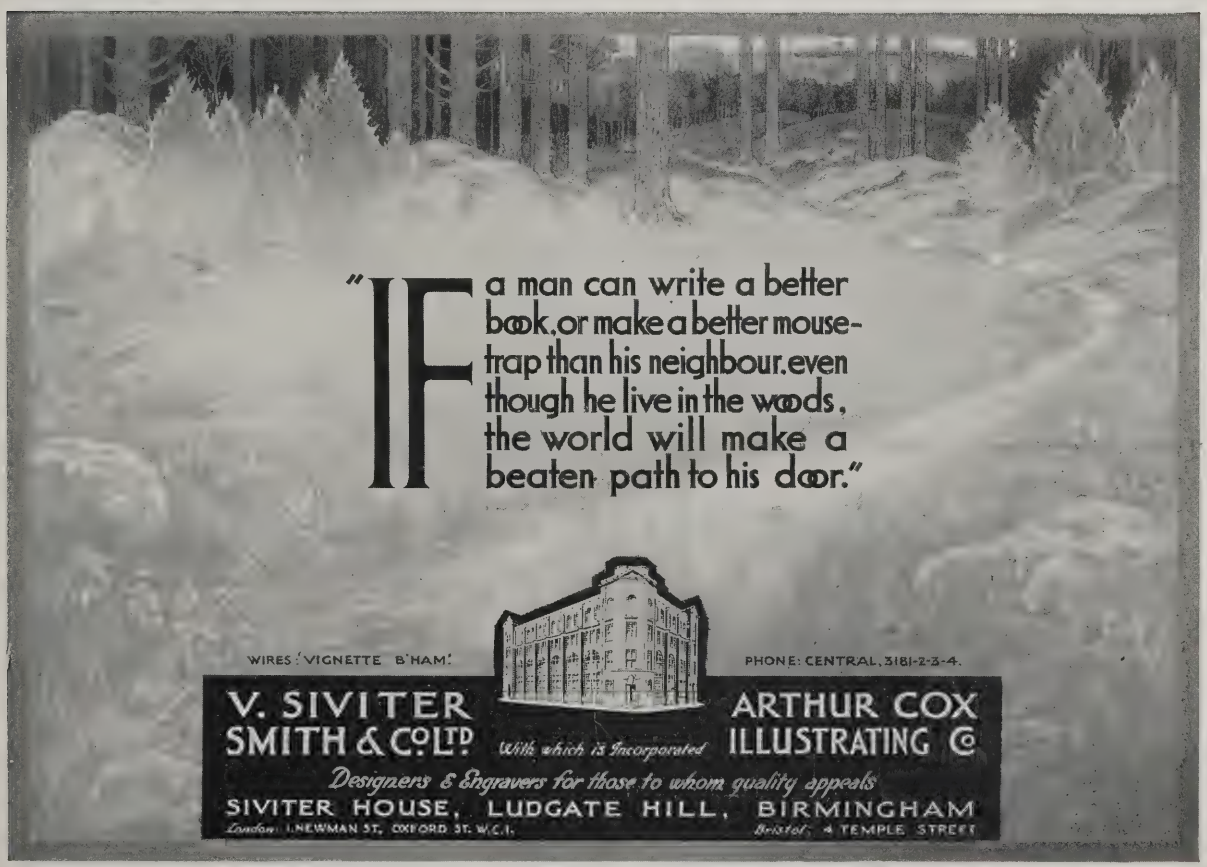
WHOLE SURFACE GUMMING MACHINE,
fitted with automatic take-off and conveyor for bench.

BRITISH
Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle.

Telephone: Clerkenwell 6287.


"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."
WIRES: VIGNETTE B'HAM.
PHONE: CENTRAL, 3181-2-3-4.
V. SIVITER SMITH & Co LTD
With which is Incorporated
ARTHUR COX ILLUSTRATING Co
Designers & Engravers for those to whom quality appeals
SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM
London: 1, NEWMAN ST., OXFORD ST. W.C.1.
Bristol: 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

brain or brawn but push buttons as directed, for a dollar and a half an hour, and go home looking "like stockbrokers." That phrase and that description have already made Chesterton blaspheme—or come as near to blaspheme as so genial and earnest a soul can come.

And let him stop saying that he only charges 3d. for selling £1's worth of employment, and another 3d. for selling £1's worth of journals. For let him bethink himself—he also gets 6d. in the £1 on all the paper he uses and the printing he orders.

After writing almost all these notes I see that Harold Cox, Arch-Individualist, economic godfather to Sir Ernest Benn, is a natural reviewer of this book in a Benn journal, The Electrician; the journal taken over from Mr. Tucker. He likes the book, but he is not going to pay any compliment for compliment's sake. He has no use for the odd Benn phrase that "wealth is exchange;" at which I had rubbed my eyes and pinched myself to find if it was I who was sleeping or was it Sir Ernest. Wealth perhaps may be, said to be the sum total of commodities or other possessions which serve for use or pleasure, and which have exchangeability. Possessing wealth, you can make exchanges; possessing a tongue, you can converse; possessing a leg, you can walk; but a tongue is not conversation; a leg is not pedestrianism, and wealth is not exchange.

Harold Cox disagrees with Sir Ernest on another point. Sir Ernest introduces a chapter about Pareto's Law. Mr. Cox thinks it should have been left out.

I have read something of Pareto besides dipping into his book; and I note how many and what seemingly respectful references Sir Josiah Stamp makes to "Pareto's Law." Pareto is greatly relied upon by Inland Revenue officials, who are looking out for evasions.

I think it was all right to include Pareto, but the Pareto chapter is not well done. The thinking indicated is superficial. Sir Ernest will, I think, include Pareto in any subsequent edition, but he will omit a good deal here written about the law, and will rethink much of the rest.

Lord Riddell has a very big family; so has Howard Hazell; and curiously its the same family; and curiously again, they don't quarrel about it. The family is the membership of the London Printing School—student membership, this go-as-it-pleases pen of mine had written, but I deleted that student. The teachers are not a grey haired company; and anyhow, Lord Riddell, the School President, and Mr. Howard Hazell, the School Chairman, won't be content to contemplate, as the School (and their family) anything less than the whole School. Very hearty thanks to the School for its fine portfolio. I turn to the Syllabus. Oh why was there nothing like this when I was working in London in the mid eighties. On no account must the 33 pages of the Syllabus be overlooked; instead, they must be looked over. The Time-table with its twenty-four subjects is most impressive. About forty specialist instructors teach the nearly 2,000-strong body of scholars. You may know, but let me remind you that Advertisement Writing, Design and Layout is one subject. The form of instruction is necessarily individual—adapted to the ability and experience of each member of the class. "A well defined subject of general interest is put before the class every evening in the form of a practical every-day problem; embracing all the component parts of an advertisement—the original idea, the attractive display and good copy."

Science for Printers is another subject. It suggests great ambition, but the science taught is just so much of relevant knowledge as shall help the printer to understand better what he is doing and talking about when concerned with the properties of inks or oils or spirit vehicles, or gelatines or carbons or metals, or even with heat, air and water as affecting machinery and materials.

Let me pay my tribute of admiration to the students' work. These lads are bringing up father uncommonly well (father in this case does not mean either of the two fathers I have mentioned). You would not surmise the learner, if you encountered these specimens without text indication as to what they were. I hope for another opportunity to speak of them. But let me say that they are full of the great performance which is still greater promise.

Frank Colebrook.

After Ninety Years

Messrs. Millington & Sons, Ltd., whose connection with Budge Row dates back to 1835, will shortly be moving to No. 1, Amen Corner, Paternoster Row, E.C. Stationers and others visiting Paternoster Row will welcome the convenience of having this old-established house within the sphere of their day's operations.

BUY YOUR
Lithographic Varnishes
Direct from the Manufacturers
91/2, SHOE LANE, LONDON - E.C.4
HOLBORN 1930.
3 EAST REGISTER ST. - EDINBURGH
CENTRAL 1126.
DANE & CO.
Established 1853.
Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

Quality Papers

LION BRAND COATED PAPER & BOARDS HOME PARK MILLS

Quality Printing

VOL 1
VOL 2
VOL 3
VOL 4
VOL 5
VOL 6
VOL 7
8
9
10
11
TAG LABELS GUMMED LABELS AND SEALS WHITE AND TINTED PASTEBOARDS TICKET AND MOUNTING BOARDS
WHITE PULP BOARDS TINTED PULP BOARDS
COATED PAPERS WHITE ART BOARDS NEWFINE CHROMO AND TICKET WRITING BOARDS TINTED ART BOARDS
PRICE LIST
APSLEY CARD & BOARD MILLS HEMEL HEMPSTEAD HERTS
NASH BOARD MILLS HEMEL HEMPSTEAD HERTS
HOME PARK COATING MILLS KING'S LANGLEY HERTS

COATED PAPERS and BOARDS

for the

QUALITY PRINTER

Vols. 8, 9, 10 and 11 contain a range of standard stock qualities to meet practically all requirements.

SAMPLE SHEETS *of* ANY QUALITY *on* APPLICATION

Stocked by . . . . . .

JOHN DICKINSON & CO., LTD.

HOME PARK MILLS - KING'S LANGLEY - HERTS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

"Readers"

A Tribute

AT the thirty-first Annual Dinner of the Readers' Pensions Committee, held on Saturday, October 17th, at the Holborn Restaurant, and presided over by Lieut.-Col. E. F. Lawson, D.S.O., a great tribute was paid to the printer's "reader" by a gathering representative of all branches of literature and journalism.

Lord Morris, speaking on the subject of "Literature and the Press," said he wondered if the responsibility attaching to those who wrote in the press was fully realised, particularly in England where the freedom of the press was exercised to the fullest extent. They were teachers and instructors, and the public was being educated by what appeared in the columns of newspapers. They should see that nothing appeared in those columns that did not tend to good citizenship.

Mr. A. E. W. Mason acknowledged the debt authors owed to the press, and in particular to the "readers" who looked after their grammar! The "readers" were the watchdogs of the English language.

The Chairman paid tribute to the way in which "readers" detected errors. He said the Fund was initiated by a few members of the Association of Correctors of the Press in 1888, and the appeal made each year to the literary and publishing world always met with success.

Mr. W. A. Perkins, Chairman of the Committee, announced that contributions amounted to £600.

Mr. R. A. Austen-Leigh said no mortal could approach nearer omniscience than the reader, for he must have all literature and science at his finger-ends. He must not only be lynx-eyed but argus-eyed, able to detect a turned hyphen and determine between a full-point roman and a full-point italic. They were inclined to be autocratic, but they had saved the country from disaster by their conservatism. It was due to them we were allowed to put "ue" at the end of "catalogue," and we were saved many horrors, most of which came from a friendly Republic across the ocean!

Those present included: Lady Morris, Mrs. Lawson, Sir G. Wyatt Truscott, Mr. Arthur E. Watson, Mrs. P. Champion de Crespigny. Mrs. W. A. Perkins, Mr. and Mrs. Frederick Peaker, Mr. A. C. Sealey, Miss E. M. Sealey, Mr. J. Randall, Mr. Walter G. Bell, Mr. and Mrs. J. C. Van der Veer, Mrs. Carruthers, Mr. Ludovic G. Foster, Mr. P. J. Greene, Mr. R. Harris, Mr. J. H. Bedford, Miss Bedford, Mr. J. W. Ware, Professor H. J. Spooner, Mrs. Spooner, Mr. Valentine Knapp, Mr. Fred J. Melville, Miss Rushbrook-Glunicke, Mr. W. H. Shortell, the Misses Shortell, Mr. and Mrs. E. Alford, Mr. C. Curley, Mr. H. A. Jefferys, Mr. A. G. Browning, Mr. and Mrs. J. B. Salmon, Mr. and Mrs. T. W. McAra, Mr. Vernon Rendell, Mr. and Mrs. C. S. Peel, and Mr. Robertson Affleck.

Do Printers Lack Initiative?

By G. VINCENT PEPPER

A PATIENT was slowly sinking from inanition. The doctor exclaimed: "Oh! if he would only rouse himself—it is a matter of will—he would recover." The printing trade, though not exactly moribund, is in a depressed condition. It is not doing its bit in the world; it is allowing itself to drift, drift, drift. One printer meets another. "How's trade?" he asks. "Pretty bad," comes the reply; "how's yours?" "Rotten!" They go off their different ways and spread the news that trade is bad—but they do not commune together for a remedy. To a great extent the printer himself can alter this state of affairs. He has in his office a power of great potentiality for his own good. How does he use it? Often he sits in his office deploring slackness and irritated because others do not bring him work. Others, yes. He has allowed himself to drift into that condition, and now, of all industries, the printing trade is the most exploited by outside influences; perhaps some are of value, but the others are mere parasites sucking the life-blood of the industry, inflating prices, and destroying the intimacy between customer and craftsman.

The modesty of the printer is proverbial. He houses himself in a back street, and makes little or no effort to announce his presence therein. He spends nothing on advertisements, and his lack of initiative in this direction has forced up a growth of publicity agents. It is time the printer woke up to a sense of his importance in this rush-a-day world, for really he is a most important person; he can push the wares of all other traders, and even a poor article "puffed" by a great deal of printing can be made to go! The time has come when the printing trade must rouse itself from its lethargy, for the stagnation of the industry means the stagnation of the trading world. The printer must not, like that dear old character Micawber, any longer wait for the big job to turn up; he must inspire the big job—yes, actually inspire it! The elimination of competition is an impossible proposition, but what is actually wanted in a well-run printery is a Suggestion Department—not to the staff, but to the traders generally. The art of the typographer knows no limit—he can appealingly put before an expectant world the whole gamut of production. The Suggestion Department would just deftly show the trader how his goods could be illustrated; by this means the printer could force the catalogue, brochure, or leaflet; it is essentially *his* job; at the present moment he waits on the doorstep for the trader's work; it is a wrong perspective! Suggest—the trader will be delighted; he will feel you have an interest in his production, mutual confidence will be established, and the wheels of the printing machines will be lubricated accordingly.

IF YOU WANT A

Trade Lithographer

who will give you first-class work at a reasonable charge and strictly respect your confidence, send your enquiries to

Thomas E. Bingley

Trade Lithographer
Highcross Street
Leicester

Our Speciality :—
HIGH-CLASS COLOUR PRINTING BY THE OFFSET PROCESS

All Estimates by return of post

Telegrams: "Bingley, Printer, Leicester"
Telephone: 2297

BEN DAY SHADING MEDIUMS

FOR ART WORK ON STONE, METAL & CARD BOARD

Invented by Benjamin Day
Used by the leading Lithographers and Photo Engravers of the World.

Full information from Sole Agent :—
REGINALD ECCLES,
1, Albemarle Street, London, W.

TELEPHONE: CENTRAL 6678. TELEGRAMS: PRINTAUCT, FLEET, LONDON.

EDWIN W. EVANS

150, FLEET STREET, LONDON, E.C.4

Auctioneer & Valuer to the Printing & Allied Trades
Fire Loss Assessor. Rating Surveyor. Newspaper Valuer.

SALES BY AUCTION conducted in Town or Country of Printers' Plant & Machinery.
VALUATIONS for Fire Insurance, Probate, Company Promotion, and Partnership.

SPECIALITY:
Detailed Inventories with every Individual Item Priced.

The Valuations and Sales of Printing Plant executed by me during the TWELVE months ended 31st December, 1924, exceeded One and a Half Million Pounds Sterling

RECENT VALUATIONS INCLUDE—

Adlard, Son & West Newman, Ltd.
Allen Davies & Co., Ltd.
Berry, William
Caslon, H.W., & Co., Ltd.
Cooper, Dennison & Walkden, Ltd.
Cork Examiner
Crumbie, T. H., Ltd.
Dover Express
Dudley Herald
Dublin Express & Mail
Ede & Townsend, Ltd.
Fosh & Cross, Ltd.
Halifax Guardian.
Harvey's, Ltd.
Hely's, Ltd.
Isle of Man Times.
Johnson, Riddle & Co., Ltd.
Jones, Samuel, & Co., Ltd.
M'Culloch, John.
Oldham Chronicle.
Ritchie, Andrew, & Son, Ltd.
Roberts & Leete, Ltd.
Somerset County Gazette
Southport Visiter
Swain, John, & Co., Ltd.
Suttley & Silverlock, Ltd.
Weiner, J., Ltd.

REVIEWS

Ars Typographica. July, 1925. Vol. II. No. 1. $10 per volume of four issues.

Ars Typographica was originally edited by Frederick W. Goudy, and printed by Hal Marchbanks at the Marchbanks Press. It was a most delightful publication in every way, and those fortunate people who subscribed for the first volume look forward to the time when Mr. Goudy completes his editorial work for the fourth number and the Marchbanks Press publishes it.

In 1924 this journal was transferred to Douglas C. McMurtrie, who now edits it, and proposes to publish in future at regular quarterly intervals. In his editorial announcement, Mr. McMurtrie states that it is his intention to devote as much space as possible to the subject of typographic research, and to include in each issue important original contributions to the subject. In addition there will be editorial abstracts of as many as possible of the expensive and exclusive, yet important, publications relating to typography that are not easily available to those who are interested in the subject.

The leading article in the present issue is one on "Chinese Origins of Movable Types" by Professor Carter, of Columbia University. This scholarly contribution has a great deal of practical interest, and among other things the method of Chinese setting is described and illustrated.

A pleasant feature of the plates is that no caption is printed on them; we do not think this excellent practice should be stressed too far in the case of more or less technical illustrations where the sense of margin or the balance of the page is not of primary importance; but, although it is a little trying to hunt up references in the text, it must be admitted that the effort is well repaid by the effect of the clean margins of the plates themselves.

We are glad to see that the format of the first volume is retained, as well as the high standard of typography and press work.

The Art of the Printer. By Stanley Morison. Demy 4to. 144 pp. + 12. London: Ernest Benn, Ltd., 1925. 30s. net.

Two hundred and fifty title and text pages selected from books composed in the roman letter and printed from 1500 to 1900 is the sub-title to Mr. Stanley Morison's latest book, and it conveys the right message, which the much-laboured expression chosen for the title itself certainly does not. The "Art of the Printer" may mean much or little, and is generally adopted in papers and discussions that would not be described as serious contributions to our knowledge of typography. The ordinary printer who wants to do better work in a practical way cannot be blamed if he looks with suspicion on art—usually with a capital A—and high-brow influences that dabble in printing as a sideline. It would be difficult to imagine anything more remote from such an atmosphere as the present volume.

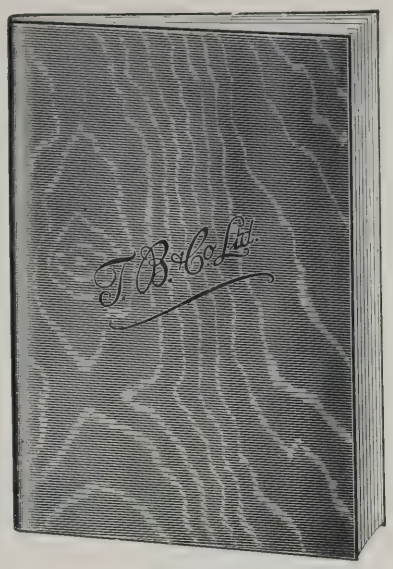
Stanley Morison is a typographer and historian who is doing a valuable service for the craft both by his researches and the practical influence for improvement that he is exerting in a number of different ways. This book is typical of the author. He does not attempt to explain why the examples have been chosen or in what manner they excel: the reader or student is left to form his own judgments, and is quietly advised in the preface that "The practising typographer will achieve a good standard of taste and discrimination if he will study the pages of those printers whose talent, and opportunity for its exercise, enabled them to produce books which exhibit the fundamental characteristics of all fine printing, namely, a certain clear rationality and conviction in their arrangement."

The collection should prove extremely useful for study and as a reference in evolving styles suitable for modern application, without slavishly copying as the author remarks. The exclusion of examples in "black letter" increases the practical value of the work, and the examples appear to have been chosen with the object of helping to inspire a better standard in printers who know how to apply the suggestions given.

A large number of the pages are French, and an opportunity is thus afforded to appreciate the richness of the work done in Paris and Lyons particularly in the sixteenth century. The beauty of the types and the purity of style have never been excelled, and whilst the fifteenth century is of surpassing interest, these pages show that it is more to the sixteenth that we should turn for inspiration to help us at the present time.

There are some notable omissions. Some early English printers are represented, but it is surprising that John Day is not included. The modern French school of which Edouard Pelleton was the founder is shown, and pages from books published as late as 1912 are reproduced. But England is represented in this period by the Kelmscott Press alone. No doubt there are adequate reasons for not including other work printed about this time or arising from Morris's influence, but in any case we should be the more grateful for the extra space allotted to the earlier centuries.

The plates are all reproduced extremely well by the halftone process, and we venture to think compare very favourably with the collotype plates which appear in "Four Centuries of Fine Printing," from which most of the examples have been chosen.



Have you seen this Book?

If not send for a copy

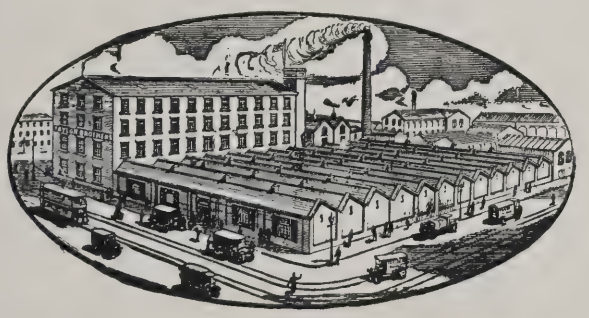
It gives the Prices and shows the Qualities of over **700 Stock Lines** of **Envelopes.**

THORBURN, BAIN & CO., LTD.

The Broadwall Envelope Factory. Stamford Street, LONDON, S.E.1

ANYTHING IN COLOR!

Better, Quicker and Cheaper than can usually be obtained.



Pictorial Lithographed Posters
(in sheets up to 44 x 64 inches)

For Shipping, Railways, Pleasure Resort Announcements, etc.

We also undertake every kind of COLOR PRINTING, as
Showcards, Labels, Wrappers, :: Coloured Supplements, :: Children's Picture Books.

Chromo Almanacs, Card Calendars
Daily, Weekly & Monthly Date Blocks
Decorative & Advertising Transparencies
:: Sports Club Fixture Sheets ::

In Memoriam Cards, Borders, Blanks
:: Pictures and Wrappers for Boxes ::
Trade Mark & Decorative Transfers
for Engineers, Carriage Builders, etc. etc.

INFORMATION, SAMPLES AND PRICES ON APPLICATION.

TAYLOR BROS. :: **THE TRADE COLOR PRINTERS** :: **LEEDS.**

Telephone: 24396. Wires: "Almanac" Leeds.

Abbey Mills Papers.

Messrs. Grosvenor, Chater & Co., Ltd., 68, Cannon Street, London, E.C.4, have published an excellent brochure entitled "Abbey Mills Papers," which displays the qualities of these well-known productions in an attractive style. The whole of the book is printed by offset, and the illustrations in line, halftone and colour are reproduced by the photo-offset process, and incidentally show the great strides that have been made in perfecting this method of illustration.

The papers used are Royal Cornwall Cover, Abbey Mills Antique Laid, Basingweth Parchment, Chariot Offset Cartridge, Cream and Bright shade. The latter paper is used for colour work, and the others chiefly for monochrome and two-colour subjects.

The layout of the letterpress has been well arranged, but in some cases the smoothness of the effect is disturbed by capitals being used with unnecessary frequency. The production is creditable in every way both to the papermaker and the printer.

Rahwedia. A True Romance of the South Seas. By C. H. Smith. London: D. Appleton & Co.

Mr. Harold Smith is vice-president of Messrs. Binney & Smith Co., the well-known manufacturers of hydrocarbon gas blacks. It is a long call from the atmosphere of gas black to the life in New Zealand among the Maoris nearly fifty years ago, but the author shows that a position of commercial responsibility is not necessarily a bar against pleasant literary exercises.

The book deals with a lumbering adventure in New Zealand when the author lost his companions and took refuge in a Maori settlement, where he was kindly treated and had opportunities of observing the customs of this interesting race. The story centres round his friendship for a beautiful Maori girl who, on contracting pneumonia and realising that she would die that night, warned him of the hostility of a member of the tribe. She gave him a jade amulet as a talisman. The discovery of this gift, which belonged to the tribe rather than to the individual, necessitated his immediate flight, and he found his way back to civilisation.

Although it is not usual to review a romance in these columns, we accede with pleasure to the request of Messrs. Binney & Smith, and, apart from the story, the book has a serious interest as a record of Maori life.

Orphans as Future Printers.

The National Children's Homes and Orphanage, Harpenden, Herts, who perform an invaluable service to the community in the training of orphans for their future life, include among their departments a well-equipped printing office. They have recently issued an octavo book of specimen types which shows the excellent series of type available for the boys' training. This series includes old style No. 2 as a body type; old style No. 5, Westminster, Chatsworth, Windsor, and a range of gothics and fancy types, some of which it must be confessed are not quite up to date. Another little octavo volume received from the Home comprises questions in typography, compiled for the students in the technical classes in the printing department. The practical form of the questions and the wide scope allowed indicates the soundness of the training provided.

The Monthly Statement.

Messrs. Wm. Strain & Sons, Ltd., continue their chatty and interesting series of house organs, of which they understand the valuable and proper use—in a pleasing manner—to display their type equipment and ornaments.

Papers.

We have received form Messrs. Strong, Hanbury & Co., Ltd., a good range of samples of their writing, printing, cover, poster, wrapping, ruling and ledger papers, tinted and ivory boards, and "Absorbia" blotting paper. A remarkable range is their "Universal" glazed tinted paper, stocked in ten sizes and sixteen tints.

A New Colour.

Amongst a set of samples of paper we have received from Messrs. Samuel Jones & Co., Ltd., Bridewell Place, London, is one of a new colour paper called No. 337, calf paper, with waterproof finish, at 35s. per ream, 20 by 30, or double tasteless gummed, 75s. a ream. Another new line is the "Transcendo" label cloth, which it is claimed retains its shape and resists moisture. This paper can also be had on 30 in. rolls. Besides a range of cream and blue laid and wove and their fancy papers—bizarre, marble and Algamyn—the samples include a special prepared tympan paper called Cromwell, which it is claimed needs no oiling and never rots.

P.M.A. Report

At the seventeenth annual meeting of the Printers' Medical Aid and Sanatoria Association, held on September 23, the report showed that the income for the year was £9,751 14s. 2d., an increase upon that of the previous period of £729 1s. 9½d., and was arrived at as follows: Subscriptions and donations, £9,282 2s. 3d.; repayments by patients, £255 6s. 2d.; interest upon investments, £65 3s. 8d.; by sale of Mr. Bob Leatheart's "Gadget," £48 8s. 11d.; by sale of rule books, £2 13s.; and by sale of first aid stores, £98 os. 1½d. Expenditure, too, had an upward tendency, and for the year amounted to £9,399 9s. 7½d., an increase upon that of the previous year of £402 9s. 9½d. This is shown under the following heads: Institutions, £1,413 15s. 6d.; appliances, £1,833 13s. 7d.; convalescent homes and sanatoria, £1,779 4s. 3d.; spectacles, £2,300 4s.; massage and electrical treatment, £318 7s.; and first aid boxes and material, £158 7s., a total of £7,803 11s. 4d. was expended in the issue of benefits. Management expenses were still on the economic side, £1,670 19s. 6½d. being the costs under that head, and this works out at a fraction over one-sixth of the penny subscription.

The benefits during the year were more numerous than in any previous period, and totalled 17,018, an increase over that of last year of 1,848, and showed a total issue for the life of the Association of 133,316!

Wrapping Papers

F.M.P. COUNCIL OPPOSE SAFEGUARDING APPLICATION.

THE Council of the Federation of Master Printers has decided to oppose the application for the inclusion of wrapping papers under the Safeguarding of Industries Act.

Members of the Federation have been recommended to use a scheme of pensions and endowment insurance for members of printing staffs.

Another important matter considered by the Council is the second campaign in connection with collective advertising. This campaign will, generally, follow the lines of the first, except that there is a novel development in the form of poster stamps which will be issued to all members of the Federation. " Print more; sell more " is the stimulating slogan of the campaign.

With regard to paper standardisation, the Council has approved the issue of a table giving equivalent weights per 1,000 for sheets at present sold in 480's and 504's. This table is subject to adoption by the National Association of Wholesale Stationers and Paper Merchants.

A subsidiary agreement to be added to the recent agreement with the wholesale stationers on paper standardisation was approved. It provides for a special court of arbitration for disputes over standardisation. This additional agreement awaits adoption by the Federation's solicitors and the Wholesale Stationers.

Printers and Rifle Shooting

THE present champion rifleman of the Empire is a printer—a compositor. As far as we know, Mr. Archie Smith is the first printer to win the coveted honour of the King's prize, and therefore, to mark as a perpetual reminder that distinction which his prowess has brought to the printing craft as a whole, the suggestion is made that the printing firms throughout the land employing a fairly large staff of men should establish a miniature rifle club of their own. Amongst the advantages put forward are that it keeps the men together, it promotes good fellowship, it democratises the rank and file, and has also the faculty of infusing into a man's work that spirit of confidence which smooths the way to good workmanship, either at the case or stone. We commend the suggestion to heads of composing rooms, the fathers of the chapels, as well as to general managers and directors of firms. When a committee is formed among the men, those wishing to compete for trophies and prizes should write to the Secretary of the Society for Miniature Rifle Clubs, 15, Arundel Street, Strand, London, for advice as to the next move.

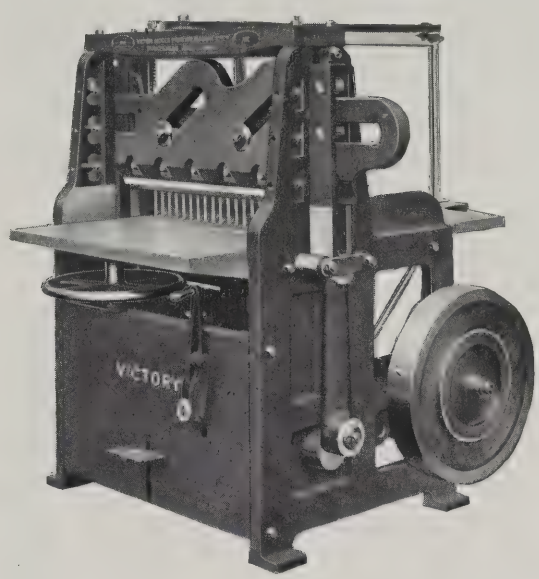
Long Time Servers

MR. W. J. CHAMPION, overseer of the die-stamping and envelope departments of Messrs. Hudson & Kearns, Ltd., Blackfriars, London, celebrated his fiftieth year of service with the company on October 16, and was presented with a gold watch on behalf of the board, by Mr. R. Hulme, the managing director, and also a very fine portrait produced in the firm's process department. Another presentation by the employes of the firm took the form of a cheque, presented by the next oldest employe of the firm, Mr. E. Gordon Smith, who had served the firm for forty-four years. There are many other employes who have served the company for over forty years, including Mr. E. K. Maeers, the sales manager.

TRADE VK MARK

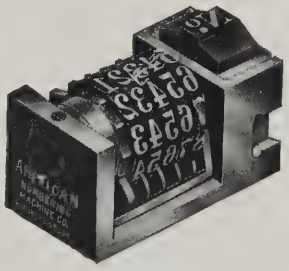
The
"VICTORY"
GUILLOTINE

Compact, Silent, Speedy and Durable



A distinct advance in British Built Guillotines

Type High Machines



№ 54321
Impression of Figures

FURTHER REDUCED PRICES

MODEL 30 - - 5 Wheels - - **50 Shillings**
MODEL 31 - - 6 Wheels - - **60 Shillings**

VICTORY-KIDDER PRINTING MACHINE CO., LIMITED

Blackfriars House - LONDON, E.C.4
Works: BIRKENHEAD. *Telephone No:* City 1050

Printing Plant

The "Trimosaw"

This invaluable adjunct to the foundry or minding room, introduced by the Canadian-American Machinery Co., Ltd., 63, Farringdon Street, E.C., is already well known to the trade, but is not used to the extent its general utility justifies. The machine is built for stability and long service, and cuts dead true to picas. The following models of the machine are available: Type A.3, the general utility model; Type A.1; the "Junior," and the "Ben Franklin." Type A.3 is a large heavy machine which saws and trims in one operation, mitres right and left hand at 45 degs. in one operation, mortises inside and out, notches, undercuts, grinds, and performs other valuable operations, including type-high, planing, drilling and counter sinking, all with the standard equipment. The saw is not removed when performing other operations. It is simply lowered with a lever and locked with another. In a few seconds the change can be made from one operation to another. The saw only is lifted, not the whole table.

The other models can perform a more limited number of operations, the "Ben Franklin" being the least versatile machine, being particularly suitable for use in small printing offices.

Messrs. Harrild & Sons, Ltd.

A proud reputation belongs to Messrs. Harrild & Sons, Ltd., Norwich Street, London, E.C., who claim that the late Mr. Robert Harrild was the first to introduce printers' roller composition in 1809, followed a few years later by the first printers' roller. Ever since that time this house has been well to the fore with improvements in machinery and plant. In 1885 they were awarded a gold medal for their exhibits at the Inventions Exhibition held at South Kensington; their fast-running cylinder machines earned high awards at the Ghent International Exhibition in 1913; and their two-revolution machine created a great deal of interest at the International Printing Exhibition at the Agricultural Hall this year.

Messrs. Harrild claim that there are over two thousand of their "Bremner" platens in constant use, and also that their "Harrild" double-gear guillotine is the latest and most reliable self-clamp on the market. Their latest "Rapid" with automatic feeder has a running speed of 3,500 per hour.

Poco Proof Press

The No. O Poco, of Messrs. H. W. Caslon & Co., Ltd., 82-83, Chiswell Street, E.C.1, though small, is efficient, giving maximum strength with minimum effort. The bed is geared, and as one turn of the handle equals a stroke of the bed it is easy to operate. As in the larger size of the Potter, the cylinder is packed like a machine. It is claimed that with the accuracy of the bed and cylinder, and the rigidity of the machine, this ensures a perfect impression. The cylinders and the impression rollers on the Poco proof presses are ground to within one-quarter-thousandth (.00025) of an inch limits as to roundness and straightness. The beds are planed to within one half-thousandth (.0005) in. limits as to uniform thickness, flatness and bearer height. It is an ideal press for small work, obviating as it does waste of time in waiting till larger presses are free, and it would prove a valuable addition to any composing room because of its simplicity, speed, ease of operation and quality and quantity of product.

An illustration of the press is to be found in Messrs. Caslon's announcement in our advertisement pages.

Caxton Home, Limpsfield

Messrs. Harrison & Son's federated chapel paid a visit to the Home on Saturday, October 3, the occasion being the naming of a bed subscribed for by the firm and employes. The directors were represented by R. H. Major, Esq., who was accompanied by the Rev. Wm. Gowans, Vicar of St. Mary's, Bromley. Opportunity was taken of the early arrival of the party to inspect the Home and grounds.

In inviting Mr. Major to unveil the tablet, Mr. C. Terry (father of the federated chapel) mentioned that his members had raised by contributions of one farthing per week about £70, and the firm had generously made up the balance to £100.

Mr. Major expressed his pleasure at being present to join with the employes in their charitable efforts on behalf of the Home. He had had an opportunity of going over the building, which was admirably adapted for its purpose, and a credit to the printing trade.

Votes of thanks were heartily accorded to Mr. Major and the federated chapel for associating themselves with the Home's convalescent work.

An illuminated certificate was presented to the federated chapel, entitling them to nominate patients to occupy the bed, by the Secretary (Mr. S. J. White), who, with Mr. W. F. France, J.P., represented the Committee of the Home.

Lord Riddell visited the Caxton Home on Monday, October 12, and unveiled a tablet placed over a bed in the women's corridor, endowed by the staff and employes of The News of the World. Between forty and fifty were present.

In inviting his Lordship to open the bed, Mr. J. Boyd referred to the record subscription list of The News of the World, extending over a number of years.

Lord Riddell thanked the staff for inviting him to be present and for honouring Lady Riddell by placing her name on the tablet. He had recently been visiting other Homes connected with the printing trade, and had noted the excellent provision made for the sick and aged members. He was especially impressed with the practical way in which these Homes were managed, and wished the Caxton Home Committee success in their labours.

The thanks of the Committee were conveyed to his Lordship and the staff of The News of the World, on the motion of the Secretary (Mr. S. J. White), seconded by Councillor Mason, J.P. (Mayor of Battersea), who, as chairman of the Finance Committee, especially referred to the financial support accorded. A framed certificate was accepted by Lord Riddell, on behalf of The News of the World, Ltd., giving the right to nominate patients to occupy the bed.

Paper and Progress

THE October issue of this excellent little house organ, published by Messrs. Strong, Hanbury & Co., Ltd., contains an article specially contributed in connection with the recent paper standardisation schemes agreed between the Federation of Master Printers and the National Association of Wholesale Stationers and Paper Merchants. The question of overs, under the new scheme, seems to trouble some of our friends, and the article deals with some contentious points in a satisfactory way. We reprint it for the information of our readers.

"*How Many Overs.* Some printers seem to be a little disturbed by the fact that paper is in future to be sold on the 1,000-sheet basis, and that the general practice will be to make it up in packages of 500 sheets. There will, of course, be cases where even this number of sheets would make too large a package, and 250's would be substituted. (By the way, I congratulate the publishers of Paper and Progress on the fact that for some time they have been packing their paper mostly in 500 sheets).

We wonder how many printers have actually examined for themselves the facts relating to overs. Someone has suggested that the new method hits the small printer and favours his bigger brethren. It is a mistaken idea. The big printer has always been able, and will continue to be able, to buy his paper in packages to suit his own convenience. The small printer receives orders from his customers for any quantity from a dozen upwards, and the fact that he usually cuts his paper to 4to, 8vo, 16mo, etc., reduces to an absurdity the argument for any number of *odd* sheets to the packet. For the general run of his orders he carries a stock of paper varying in quantity in accordance with the depth of his pocket and the proximity of the paper merchant's warehouse. He will always, *if he is wise*, buy broken packages of paper for the customer who wants something different—and will add the breakage price to the cost of the job.

It is not generally known that about 90 per cent. of the general printing produced in this country breaks a package somewhere. It may be less than a package of 500 sheets, or it may be a hundred packages and some odd sheets.

It is strongly contended that no *fixed* number of overs in a package will meet the case, so why worry about any? Every job must be considered on its merits, as the overs required must vary in accordance with the number of runs, the class of work, the number of times through the printing machine, and the kind and number of operations which may follow to complete the job.

Here are the figures that should settle the argument. A small printer examined his paper sales and found the following were the average figures of the value of the paper used, *plus the handling charge:* 1921, 5/9; 1922, 5/1; 1923, 4/5; 1924, 3/11. His turnover is about £5,000. *Verb. sap.*

If this brief note should meet the eye of any small printer who doubts the value of Paper Standardisation, let him examine his own cost sheets for proof, and if the above facts are not proved correct the writer's long experience is gravely at fault.

Apart altogether from the question of sheets to the package, the ease of calculation, with its consequent avoidance of errors on the 1,000-sheet basis, is worth while even if Paper Standardisation should (and it will not) affect adversely the question of overs."

BOOKLETS
Collective Advertising
The
SPECIALIZED
EDITORIAL
AGENCY

is prepared to write and illustrate with original drawings Booklets which printers may be asked to undertake in connection with the new advertising campaign.

¶ This Agency has a Staff of competent writers and artists capable of dealing with this class of work.

Specialized Editorial Agency,
(EDITOR:— A.E.OWEN JONES)
4.VERNON PLACE,SOUTHAMPTON ROW,
LONDON.W.C.1.

IF IT'S

Poster Printing

Let LANGLEY'S

HELP YOU !

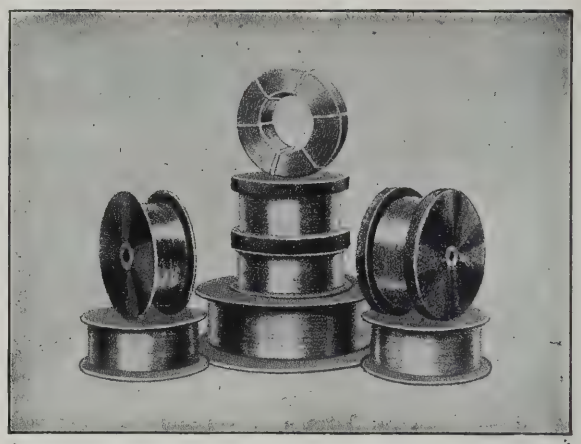
SEND for Folder showing 30 other services for Printers, including Monotyping, Machining, Folding, Wire Stitching, Card Cutting, Edge Gumming, Holeing, Cording and Perforating.

LANGLEY & SONS, Ltd.

The Euston Press,
6 & 8, Euston Buildings,
LONDON :: N.W.1.

Phone : Museum 727

Loyal and Confidential Service for Printers.



STITCHING WIRE

of the Finest Quality on the Market.

STAPLES

on Sticks or Boxed.

THE

"LIGHTNING" Paper Clips

CARD CONTRACTORS, TICKETS, HOOKS, CALENDARS, SUSPENDERS EYELETS

Ask your broker for Thornton's Wire.

ROBERT THORNTON
LIMITED,
Paragon Wire Works,
CLECKHEATON.

"Sans"—the ever popular poster letter

Special advertising offer by H. M. SELLERS & Co.

336a, SHALESMOOR, SHEFFIELD.

8 doz. fount in 10-Line or 12-Line for 20/-

CARRIAGE PAID, with or without figures of any or all of these styles. Cut on polished face end grain rock maple. Every fount bears the Hall Mark of the best manufacture. Every "A" bears the name H. M. Sellers & Co., Sheffield.

10 - Line. When ordering mention number above for founts required.

Nos. 24 25 26 27 29 39 36 32

RRRRRRRR

"Sellers" Wood Type is machine-cut from tem-plate direct to any size from 6-Line to 60-Line. Used by printers in nearly all parts of the world.

The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone ; MUSEUM 6663-4. Telegrams : SEGDIRB (WESTCENT) LONDON.

¶ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.
¶ ADVERTISING RATES upon application.
¶ Alterations in current Advertisements must reach this Office not later than the 16th of each month, failing which the Advertisement will appear in the same form as in the last issue.

PREPAID TARIFF FOR SMALL ADVERTISEMENTS

Small Advertisements, together with remittance, should reach the Publishing Office not later than the 21st of each month.

BUSINESSES FOR DISPOSAL AND WANTED; PARTNERSHIPS: PREMISES TO LET, ETC.; SALES BY AUCTION OR TENDER; SALE, EXCHANGE & MISCELLANEOUS COLUMN; EMPLOYERS WANTING ASSISTANTS; APPRENTICESHIP; TRAVELLERS; ETC. — 1d. per word. Minimum 3/-.

ASSISTANTS WANTING SITUATIONS — ½d. per word. Minimum 1/6

INDEX TO CONTENTS

	PAGE
American Printers and their Work	735
Complimentary Dinner to Mr. A. E. Goodwin	748
Craftsman's Corner	780
Efficiency in Industry	759
Federation Secretary at the Typothetæ Convention in Chicago	754
Helping Printers to Produce Selling Goods	737
Inspirational Address at the Convention of the United Typothetæ of America, The	750
Irish Printers and Protection	752
Keeping Faith with the Industry	744
Master Printer and a War Memorial, A	742
Mechanical Interlays and Overlays	740
Mr. David Greenhill	793
Necessity of Better Management, The	757
Printers' Pension Festival	763
Printing Trades Joint Industrial Council	741
Quads	784
Towards Composing Room Efficiency	794
Why Printers Fail	756
Wynkyn de Worde and His Contemporaries	792

All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

INDEX TO ADVERTISEMENTS

A

	PAGE
"Alpha" Publishing Co., Ltd., The	799
Auto-Tickets, Ltd.	800

B

Baker Sales Company	760
Baker, S. J.	797
Badoureau and Jones, Ltd.	756
Berry and Roberts	xxiii.
Billinge, H. J. and Co., Ltd.	xxxi.
Bingley, Thomas E.	789
Binney and Smith Co.	xxiv.
Blackwell and Co., Ltd.	xvii.
Blades, East and Blades, Ltd.	775
Booth, Henry (Hull) Ltd.	779
Borne and Co., Ltd.	799
Boyce, Henry and Co.	x., 798
Brehmer Aug. (Successor)	xxv.
British Industries Fair	xviii.
Bristol Photo Engraving Co. Ltd., The	800
Broad, Tom	800
Brown, F. E., and Co., Ltd.	xxx.
Burt, John and Wm. and Sons, Ltd.	xii.
Butler and Pearce	799

C

Canadian - American Machinery Co., Ltd.	749
Canning, W. and Co., Ltd.	xvi.
Capper Pass and Son, Ltd.	xxviii.
Cash and Clare	800
Caslon, H. W. and Co., Ltd.	769
Century Engraving Co., The	799
Chance and Bland, Ltd.	798
Clarke, John T. and Sons, Ltd.	799
Claytons	799
Cohen, Charles & Son	799
Cornelissen, L., and Son	799
Crosland, William, Ltd.	Cover ii.
Cross Paper Feeder Co., Ltd., The	746

D

Dane and Co.	742
Day's Shading Mediums	789
Debecey Mfg. Co., Ltd., The	800
Dickinson, John and Co., Ltd.	767
Direct Photo Engraving Co., Ltd.	798
Dyer, Ltd.	xxiii.

E

Electromotors, Ltd.	777
Evans, Edwin W.	789

F

Faulkner, C. W, and Co., Ltd.	798
Fayers, H. F. and Son	798
Feltham, Hubert	798
Ferguson, J. W. and Co.	xxx.
Fisher, Clark and Co. Ltd.	vi.
Fordham and Co., Ltd.	xxix
Fosh and Cross	xxiii.
Fry's Metal Foundry	771

G

Garratt and Atkinson	800
Gordon and Gotch, Ltd.	800
Glasgow Numerical Ticket & Check Book Printing Co., Ltd., The	xxxi.
Greig, John and Sons	v.
Grover and Co., Ltd.	795

H

Hallett and Son	xxi.
Hampson, Bettridge and Co., Ltd.	765
Harley Bros., Ltd.	800
Harrap, John & Son	798
Heidelberg Automatic Platen Co., The	753
Hill, James E.	xxxi.
Hodgson, Jas. and Sons	vii.
Horsell, Frank, and Co., Ltd.	xxix.

I

Intertype, Ltd.	Cover iii.
Irish Printer, The	xxxi.

J

Johnson, K. and Sons	779
Johnstone and Cumbers	xii.
Jones, Samuel and Co., Ltd.	775
Joyce and Co.	xxvii.
Jubbs Metals	vii.

K

Kidd, John and Co., Ltd.	vii, xxii.
Kitcat, G. & J., Ltd.	xi.

L

Langley and Sons, Ltd.	796
Lanston Monotype Corporation, Ltd.	xxi, 745
Lawrence, P., Printing Machinery Co., Ltd.	viii.
Light, William J. and Co., Ltd.	iv., 785
Linotype and Machinery, Ltd.	743
London and Provincial Repro. Co. Ltd.	xi.
Lorilleux and Bolton, Ltd.	xxvi.
Lovett and Co.	798
Lowe and Carr	798

M

Mackay, Chas. D., Co., The	773
Maddin, G. H. and Co., Ltd.	798
Manchester Envelope Co., The	xx.
Mann, George and Co., Ltd.	Cover i
Marshall Engraving Co., Ltd., The	799
Marshall, John T.	799
McKenzie, H. W.	xiii.
Millington & Sons, Ltd.	xvii.
Minton and Casey	798
Miscellaneous Advertisement	793
Mitchell, J. and W., Ltd.	797
Morrison, J. L. Co., Ltd., The	xiv.
Monnery, W. G. and Co., Ltd.	799
Morgan, Chas. and Co., Ltd.	xxvii.

N

National Paper and Pulp Co. (1920) Ltd.	777
Nickeloid Electrotype Co., Ltd., The	ix.
Nickerson Bros.	800
Normand Electrical Co., Ltd.	xxv.

P

Pamver Mach. Mfg. Co.	xxxi.
Parsons, Fletcher and Co., Ltd.	ii.
Pettys of Leeds	798
Phillips Brothers and Ellis	798
Phototype, Limited	773
Pickup and Knowles, Ltd.	xviii.
Pneumatic Rubber Stamp Co	798
Printers' Pension Corporation	762
Pronk, Davis and Rusby, Ltd.	xxiii.
Pullan, T. H. and Sons	800

R

Ritchie, M. C., Ltd.	787
Ruddock, Robert H.	xxviii.

S

Shaw, John and Sons	797
Shortt, C. W. and Co., Ltd.	xiv., xxxiv.
Shuck, MacLean & Co., Ltd.	xi., xx.
Slater and Palmer	x.
Smith Bros. and Co.	799
Smith and Young	xxxii.
Smith, Siviter V. and Co., Ltd.	787
Smyth-Horne, Ltd.	iii.
Spicers Ltd.	xvi.
Standard Engineering Co., Ltd.	xiii.
Stanleigh, E. W. H.	xii.
Stephenson, Blake and Co. Ltd.	Cover iv.
Swain, John and Son, Ltd.	xiii.

T

Tait, Thomas and Sons, Ltd.	xxxi.
Taylor Bros.	791
Taylor and Watkinson	796
Thompson, T. C. and Son	799
Thorburn, Bain and Co., Ltd	791
Thornton, Robert	796
Timson, Bullock and Barber, Ltd.	796
Tollit and Harvey	798
Tuck, Raphael, and Sons, Ltd.	xiii.
Typary and Typon Co., Ltd.	751

U

Usher and Co.	xv.

V

Van Houten, F. R.	xxi.
Victory-Kidder Printing Machine Co. Ltd.	793

W

Walker Bros.	i.
Wildt and Kray	800
Williamson, Alfred	xii.
Williams, Lea and Co., Ltd.	xvi.
Windebank and Co., Ltd.	xxx.
Winstone, B., and Sons, Ltd.	xiv., xxxi.

Y

Yeates, C. S.	793

Z

Zinco Collotype Co., The	799

POSTER work

The Goudy Family, originated and produced by The American Type Founders Company, having now become so popular among British printers, prompted us to cut Goudy Bold in Wood for Poster Work

Goudy Bold

is cut from 8-line upwards, the wood used being Rock Maple. The 18-line and the smaller sizes are cut on end grain.

SEND FOR SPECIMEN SHEET AND PARTICULARS.

C.W. SHORTT & Co LIMITED

8 Fulwood Place, High Holborn,
LONDON, W.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

American Printers and their Work

Some Impressions and Gleanings

By THE EDITOR

THE London Press Club has an unwritten rule that any member having visited America should not refer to it after he had been home for two weeks. Some of our readers may deeply sympathise with that rule. So I propose to have a good say in this issue. So many of us have been across the Atlantic, and we all want to talk about our visit. We are like a president of an Illinois hog-breeding association who, after a hearty dinner of roast pork, began an address on pig-raising by saying, " I am very full of my subject."

But there is significance in that! America demands attention, it provokes criticism, it stimulates thought. There is so much to admire, so much that excites one's wonder, so much that is different from and in some cases opposite to our own, that a visitor, especially for the first time, is apt to be taken off his feet.

There are three words I want to say by way of preface. The first is that my admiration and enthusiasm must not be taken as deprecatory of our own or any country. Where possible I shall try and avoid comparisons. America is America; England is England; and in the printing trade, as in other trades, the general conditions of life and work and opportunity are so dissimilar as to make comparisons always difficult and often very absurd.

My second word is to make it clear that I was in America four weeks. Only four weeks! But four weeks in which I travelled thousands of miles, saw thousands of people, met face to face practically all the leaders of the printing trade, and had most unique privileges of interviews and inspections. I visited Montreal, Toronto, Ottawa, Buffalo, Detroit, Chicago, Springfield (Mass.), Holyoke (Mass.), Boston, and New York.

My other word is to anticipate the criticism of the severe and jealous carftsman who is wondering by what right I am talking to printers about printing at all? The answer, I hope, will be found to be, " I am not talking about printing." And this for a very good reason. I am not a printer. But I have very clear and definite opinions about printing, about what is beautiful, and particularly of how people can be persuaded and encouraged to make a fuller use of the printed word for the expansion of business.

And now for a few general impressions.

AMERICAN FRANKNESS.

Everywhere the American printer astonished me by an amazing openness of speech. He was like a child in the beautiful frankness with which he spoke of his business, his methods, his processes, and his profits. And this not only with me, but with each other. There was such a delightful feeling that there was more than enough work for all and a charming camaraderie and interest in each other's welfare.

SPECIALISATION.

This mutual interest of which I have just spoken partly arises, I think, from the important fact that much of the printing over there is specialised. There must be, of course, thousands of what we call general printers. I met none of them. Every man I chanced to talk to had staked out a particular claim, and seemed quite content to hold and develop it. I was told again and again of men and firms who would not accept work outside their own particular line if it were offered them. These lines may be highly specialised like Mr. Macfarlane's work on horticultural catalogues, and that of Messrs. Evans, Winter & Hebb, to whom the printing is but part of a great scheme of publicity for the whole of which they are responsible; or, on the other hand, it may be a very humdrum printing of factory forms for the motor industry, or the lithographing of labels by the tens of millions for the canning trade. But, whatever it is, men make it their own. They lay out their plants and their staffs for this particular job, and get on with it and make a lot of money. At some later time I would like to go into detail about this specialisation, for some aspects of it are wonderful. The work of Evans, Winter & Hebb, for example, is quite unique, and well deserves separate description and study.

SCIENTIFIC MANAGEMENT.

The American printing office is an amazing piece of organised efficiency—both on the productive and selling ends. Incalculable time and money have been spent as an initial outlay in perfecting the productive side. Estimating has been reduced to an accurate science. I saw estimates being prepared by clerks almost automatically by reference to books which contained times for every conceivable operation—even the simplest—which had been prepared with mathematical accuracy after each operation had been " time-tested " a hundred times or more. The work of preparing such data must have been costly, but it is invaluable, and, I think, partly accounts for that quiet and serene

confidence which pervades the American printer as he sits in his well-appointed room.

PROFITS.

The average printer seems amazingly well-off. He certainly makes a lot of money. He can afford every necessary equipment, he can afford to scrap the inefficient and obsolete, and by the organisation of his business can devote himself in confidence to those sides of his craft which the over-pressed and often greatly-worried man at home has unfortunately and regretfully to neglect.

FEDERATED ORGANISATION.

The sum of money, and the amount of time, devoted to trade organisation in America is wonderful. Almost every town has its association with its weekly lunch, and in cities of any size printers have a qualified and highly-paid secretary devoting the whole of his time to their united interests. But the most wonderful thing of all is the United Typothetæ of America. Fortunately, my visit synchronised with the annual convention of this body, and Mr. A. E. Goodwin and myself were therefore privileged to see this great federation at work and to form some conclusions as to the result of its manifold activities.

THE TYPOTHETÆ.

Probably I can convey the best idea of the work and influence of this organisation by giving a summary of the proceedings of the Convention held in Chicago in October, prefacing this by a few sentences as to personnel. America has many great leaders in our trade, but I shall always count it a fortunate thing that I attended the Convention in the presidential year of

MR. GEORGE K. HEBB.

I had been the guest of Mr. Hebb in Detroit before the Chicago meetings, and had already "fallen" to him, as they say. He is, I imagine, little short of a genius in business, and nothing short of being a perfect gentleman. Gifted with vision, rare insight into the principles upon which American commerce is founded, and a true appreciation of the beautiful both on its pictorial and literary side, he was able to get me to a point of view quickly, whereas alone I should have been panting before reaching halfway. He was last year's president, and did splendid and sacrificial service in travelling to and fro—thousands of miles—exhorting, instructing and inspiring.

THE SECRETARY.

Edward T. Miller is a big man. He, too, has an iron grip on principle, and will not be tempted out of the path he and his colleagues have marked out as the destined way to prosperity. He read a paper on "Keeping Faith with the Industry," which was statesmanslike and well worth careful reading by printers everywhere.

OTHER LEADERS.

Mr. E. F. Eilert, of New York, is the new president. Mr. Lawrence Fell, of Philadelphia; Mr. Norman Munder, of Baltimore; Mr. W. Carter, Washington; Mr. Donelly, Chicago; Mr. Clyde Oswald, Dr. F. H. Bird, of the Department of Research; Mr. J. Horace McFarland; Mr. Ad. Lewis, Toronto; Mr. T. G. McGrew, superintendent of the U.T.A. School of Printing—to name just a few of those I had the pleasure of privately meeting—are all outstanding men, and have the well-being of the trade very deep in their hearts.

THE CONVENTION.

Typothetæ certainly demonstrated its power to analyse the outstanding needs of the industry and to interpret these needs to an enthusiastic membership. There were 1,500 delegates, alternates and guests. Besides the six main sessions of the parent body, there were meetings of departmentals, auxiliaries, committees and allied associations, making a grand aggregate of forty-seven sessions. Every available hour from Monday until Friday was filled with something good for someone. The interest was intense, the attendance at each of the sessions all that could be asked, and the enthusiasm carried away was a splendid commentary on the wonderful array of talent on the programmes and the orderly manner in which the convention was arranged.

The three great themes of the main sessions were education, marketing, and business management, each being given a day. The speakers selected for these themes held a degree of prominence in their respective fields which ensured most interesting, profitable and authoritative pronouncements.

Of no less interest, and in many cases supplementing the treatment of the themes in the main convention, were the sessions of the various departmentals, auxiliaries and committees. The first of these began on Monday and continued at hours not in conflict with the main convention or its activities. The Cost Accountants, the Typothetæ Secretaries, the Council of Presidents, and the College Annual Printers all had their "little conventions" out of the way before the Typothetæ Convention proper opened on Tuesday evening. During Wednesday and Thursday, the departmentals of Manifold and Loose Leaf Printers, Law Printers and Trade Rulers and Binders filled in the hours between the more important sessions of the main convention.

I am going to print in this number two or three of the more important papers read at this convention. But neither these nor anything I have said or could say could adequately visualise for you the sparkle, the interest and enthusiasm which characterised these meetings. I am deeply thankful to have been privileged to attend them, and I left Chicago feeling that the work of the Typothetæ was a large contributor to the prosperity which the printing industry is now enjoying.

Among the many kindly messages of farewell which followed us on board the Berengaria before we sailed from New York was the following telegram from Mr. George K. Hebb, the President of the United Typothetæ of America.

Detroit, Mich., October 27, 1925.

A. E. Owen-Jones. (Attention Jones and Goodwin).

God speed to you on your homeward journey. May you return soon and stay longer. Many, many people told me of the very fine spirit of your personality.

GEORGE K. HEBB.

Helping Printers to Produce Selling Goods

By A. L. LEWIS, Chairman, U. T. A. Marketing Committee

FOR a few minutes I want you to accept the United Typothetæ of America for what it really is—a great National, or rather International Business Organisation. It has its President, Mr. George K. Hebb; its Vice-President, Mr. E. F. Eilert, who is chairman of its Executive Committee, which is the Board of Directors of the organisation; he is also Chairman of the Executive Council which transacts the organisation's general business. It has its General Manager, Colonel E. T. Miller. Its head office is in Chicago. As is the case with most such organisations, our two countries have been divided into districts or zones. Each district has its own president and executive officers, and each has through its president representation on the International Executive Committee. Each district has several branch offices (in its various local Typothetæ), each of which in turn has its own board of directors and its manager (the local secretary). And each branch has a large staff of salesmen in its printer members. The purpose of this, one of America's greatest international organisations, is, through these salesmen, printers, to supply business on the American continent one of its prime requisites—printing—always helpful and in many cases essential to the efficient and economic conduct of business. Each of these salesmen, printers, and I shall call them printers for the balance of this report, is so equipped that he can manufacture on the ground what he has to sell.

ECONOMICAL MANUFACTURE.

This International Organisation has spent hundreds of thousands of dollars—millions of dollars—that the printer—if he wishes—may know how to manufacture economically; that he may know definitely what the article he sells has cost him, although unfortunately not until after he has sold it; that he may estimate approximately the price he may sell at with profit; that he may know how to keep his books, or better still it will undertake to keep his books for him. It has provided him with a means of knowing the credit standing of the buyers in his locality, and will even collect his bad accounts for him.

A truly remarkable organisation, and one of very great usefulness to the printer who will use it. And those who have used it earnestly and consistently are, with few exceptions, the most successful in the great job of supplying American business this commodity it must have. Such is the United Typothetæ of America, and, as its President, Mr. George K. Hebb, has frequently said, "Good as business is or bad as it is, it is as good as it is because of the United Typothetæ of America."

HASN'T TAUGHT PRINTER HOW TO SELL.

While this great organisation has helped the printer to produce economically, to know his costs definitely, to look after credits safely, it has lacked in that it hasn't taught him how to sell. It has been left to the customer to decide what he required, with the result that printing hasn't and isn't functioning to anything like the extent it might as an aid to American business. Printing has always been looked on as an expense—and about the first expense to be curtailed when retrenchment has been felt necessary.

When the demand (as the customer saw it) was at its peak, these well-trained printers were ready to handle that peak and more. When the peak became a valley, the printer still had his full manufacturing equipment. Since cost finding has taught that volume was necessary for low costs, a selfish, foolish scurry after business was started by many printers. Profits were forgotten, costs were forgotten, the average profit over the Continent declined to the point where it almost disappeared. Always with the exception that some few in each local continued to operate on a profitable basis. Some of the well-organised and well-managed locals have averaged much better than the poorer ones. But we have found that even in the locals with a satisfactory average profit a few concerns are nearly always responsible for that good average—the great majority show red figures month after month.

It was realised that something had to be done, that the industry could not be content with what the buyer thought he needed, but that he must be sold on the fact that he could, to advantage, use more. Your Executive Committee decided to investigate the possibilities of these two questions: (1) A greater demand; and (2) that demand at a fair profit. For that purpose was appointed your Committee on Marketing, whose first year's activities it is my pleasure to report to you on this occasion.

TO SHOW PRINTING AN INVESTMENT.

That Committee, after several meetings, came to the conclusion that if printing were to be in greater demand by business its usefulness to business must be definitely proved, that printing must be shown to be an investment rather than an expense. That has been a real job for a group of men each with, already, plenty of responsibility in the conduct of his own business. We made virtually a dozen false starts, ran into a dozen blind alleys, but finally saw what we thought was, and still think is, a bright light. Our difficulty has been mostly in finding printers who can and will tell us how they have helped a customer. For which there are many reasons, but the chief of them is that the printer hasn't looked at printing as something to help his customer. But we have found a few printers who are interested in the customer beyond the dollars they collect from him.

And right here, disabuse yourselves of the idea that we are playing to or working for advertising printers exclusively. We have already told two form stories in which the printing sold has helped the customer who bought it, and we would have told more if it had been at all possible to get the material on which to base them.

EXCHANGE OF IDEAS.

Imagine what it would mean to the printing industry if we could get one thousand printers, advertising or form printers, each to tell us of at least one thing he had done for some customer; what it would mean to every member of the

U.T.A. if he had one thousand ways of helping his customers. But to be brief—with a great deal of difficulty and at a great deal of expense—we have definitely proved that printing has helped business, and we will keep on proving it. We have definitely proved that printing which has helped business is non-competitive and so profitable.

Headquarters have approved, organised and financed the Department of Marketing on the same basis as those two other invaluable departments—Research and Education—which you don't half appreciate or use. You can't ask the former for any information it won't give you. We are proud as a committee of the fact that every word in every one of the seventeen interesting stories you have been privileged to read during the last few months, through the Marketing Section, in The Bulletin, has been written and its entire production has been handled by Mr. Alexander Rogers (a new U.T.A. man), at the head of that department. In addition, Mr. Rogers has been giving a very considerable amount of personal service to members who have written in asking a great variety of questions. May I be permitted to put before you concretely certain definite conclusions our Committee has arrived at after a year's earnest work?

COST KNOWLEDGE ESSENTIAL.

Throughout the year we have stuck firmly to the fundamental that cost knowledge is the first essential to successful marketing. Cost knowledge backed up by belief. Cost knowledge for the purpose of arriving at profitable charging rates is available to any printer, whether a member of our organisation or not, through the published local composites and the trade magazines. The trouble isn't that the printer doesn't know his costs; it is that he doesn't believe them.

Until we realise that the materials we buy cost us real money; until we realise that our investment in plant involves real money (whether we pay cash for it or buy it on time), that the working capital is money, our own or borrowed, and that we as executives are a necessary overhead; until we realise that the wages we pay cost real cash money; until we honestly believe that all of these elements that go to make the printer's job, the selling of it, the materials that go into it, the machinery which converts those materials—and the men who operate that machinery cost money—that all of these costs are costs, and until *we are guided by that knowledge,* no real progress can be made in profitable marketing.

May I repeat, it isn't what we don't know, but what we don't believe or haven't the courage to use, that is at the bottom of the slipping in profits from our industry during the last few years.

We find that few locals are analysing the dollar in sales, a practice which we as a Committee consider would be of real value to every local and every individual in every local who will believe what cold figures tell him. One local in our organisation shows an average loss of 7 per cent. to date this year—another shows an average profit of 14 per cent. What live local executive committee wouldn't want to know how its percentage of profit compared with other locals, and what individual printer wouldn't want to know how his compared with the average in his own community?

Our Standard Cost Finding System establishes definitely the fact that the solution to low hour cost lies in a greater percentage of chargeable hours over which to spread what we call overhead—in other words, that in our industry, as in most others, *volume* is the answer to lower costs and higher profits. Your Committee on Marketing submits that the search for this volume by the individual among another fellow's customers and the taking of it in most cases at crazily cut prices, has resulted in nothing but a lower general average price and a consequent year after year decrease in the average percentage of profit.

The solution, we believe, is in finding more usefulness for printing; and in developing in all locals and for all printers who want it an extra volume of printing which would not otherwise exist. We have been trying to do so, as explained earlier in this report, by showing one printer what some other printer somewhere else has done to help his customers.

NEW ESTIMATING COURSE.

Your Marketing Committee earnestly commends to the attention of all locals and their members the new course on Estimating, tied up as it is with what we venture to say will go down in printing history as the most important accomplishment in the year 1925. We refer to the Production Records Book, a most extraordinary publication costing hundreds of thousands of dollars, and worth thousands of dollars to any individual printer who will use it. There may be a few mistakes in it, but they don't change our estimation of its value. It is the hope of the Committee that this Estimating Course may *standardise* to a certain extent our estimates. They badly need it.

Your Committee would venture to say that the printer who admits his costs and studies intently his production, both to the end that waste may be eliminated and that the cost of the finished product be brought down to the minimum; the printer who specialises in doing things differently, more efficiently, more economically; the printer who is always striving to do better work and give a better service will expand his business, and it will be a profitable one; while the printer who plods along as he always has, without vision, without energy, without interest, is doomed.

Your Committee would call your attention to the fact that ours, along with other businesses on this American Continent, is in the midst of an industrial revolution, in the course of which many established businesses will find their balance sheets deeply dyed with red unless those charged with the responsibility of management can learn to direct their courses wisely. Always remember that there are three distinct markets—the past market—the present market—and the future market. To those with vision, countless new opportunities for constructive and profitable effort are presented through that revolution—while it is likely to take whatever they have from those who will not see.

There isn't any use in attempting to deny it. The man with vision—with energy—with interest and who will work, needn't worry; but God help the sluggard and the slacker.

CONCENTRATION IN THE INDUSTRY.

Our Research Department has prepared some remarkable figures taken from the Government Census of Manufacturers, 1921, and which you may have noticed if you read The Bulletin, showing the trend toward concentration or centralisation. Doesn't it give you something to think over that that class of printers with sales under five thousand dollars in the seven years from 1914 to 1921 decreased from fifty-four hundred to less than

thirty-three hundred, and their product in value from thirteen million to eight million eight hundred thousand dollars? The bedroom printer is gradually fading out of the picture. The class of printers with sales from five thousand to twenty thousand in that seven years increased the value of its product by about 25 per cent.; while the class with sales from twenty thousand to one hundred thousand increased almost 85 per cent. The next class, one hundred to five hundred thousand, increased 130 per cent. The class, five hundred thousand to a million, 267 per cent. The class over a million, over 300 per cent.

In 1914 offices with sales over five hundred thousand dollars did about sixty-four million dollars' worth of printing. In 1921 their product was worth over two hundred and thirty million dollars.

A study of those figures is convincing, astounding. Printing is getting into the hands of specialists. And you can't stop it, because specialisation leads to lower costs. Several important amalgamations have been effected and more are in order. All that volume may be concentrated and the cost of the printed unit may be lowered.

TROUBLE AHEAD FOR THE INDUSTRY.

They tell us that there is trouble ahead of the American industry—many branches of it—through lack of belief and of practice in research work—that, for instance, the petroleum industry does not spend one-tenth of a cent a barrel to bring out its enormous potential values. How much does our industry spend on advertising—the thing we are trying to make other industries believe in, or at least experiment with? Not even one cent on the dollar in sales which suggests an easy way to increase volume, an easy way to keep the presses busy. No matter what we have done or shall do to try and improve conditions and to try and help the individual printer, nothing worth while can be accomplished without the co-operation of that printer.

The salesman who cannot use the assistance we are trying to give him is to be pitied. The salesman who isn't interested enough to read our Marketing Sections is a fool. And only through the salesman and the printer who does his own selling can we sell more printing. For that reason we propose concentrating on them this next year. If we can get them interested, we feel real results are ahead for us in this marketing work. It is hard to understand why the salesman isn't interested—particularly the man who makes his living solely by selling printing.

FIRST STEPS.

A collection of fifty of our stories, each telling an accomplishment by a printer, both for himself and his customer, will be worth money to the man who will use it, and I don't hesitate to say that the equal of it has never been supplied to its members by any other industry. That collection of fifty stories is going to make business on this continent waken up to unthought-of possibilities of printing as an aid to business. I keep my personal copies in a binder. Every man selling printing should do so.

I haven't gone into detail with reference to the stories. They speak for themselves. They have been criticised as being amateurish—as kindergarten stuff, but there is a reason for their being so. We printers are juveniles—still in our rompers—in marketing. We must learn to apply fundamental marketing principles in order to solve our selling problems—we must start at the beginning.

Until it is shown that there is a greater interest in our present service, any expansion to handle what we call future activities in marketing is not justified, and in making that statement I must say that we consider The Bulletin Service merely a start. There are wonderful possibilities through such work as this we have been trying to get under way if you are willing to see them—and there isn't any telling how far it might go. While it is obviously impossible to go into them in the thirty minutes assigned to me, to-day's programme is designed to give the membership some conception of what might be done.

The machinery manufacturers and supply houses exist on the mechanical equipment used to produce printing, and their almost sole revenue consists of what we printers pay them for that mechanical equipment. They are vitally interested in our credit, but, speaking frankly, are directly responsible for a lot of the unduly keen and unfair competition we are having in many locals.

There must be evolved some day a co-operative arrangement for the control of the starting of new businesses; some acid test of the financial responsibility, of the technical training, of the business ability of the man who wants to go into business. Some sensible co-operative control of the disposal of replaced equipment is also desirable. Such replaced equipment, only partially efficient, often obsolete and generally written off, is still competitive, and in unqualified hands is a menace.

PAPER HOUSES MUST HELP.

Although there is a profitable co-operation in a few locals, and although many of the paper people are doing exceptional work with the same objective as our own, the fact remains that much of our trouble in many locals is the result of the paperman's credit system. And therein lies the answer to the question: "How can one who consistently sells at crazy prices remain in business?" He can because you men who pay your bills supply the funds with which the paper dealer is enabled to carry for months, sometimes longer, the fellow who can't or won't pay. And don't make any mistake, he is invariably the crazy price cutter. It is absolutely unfair that you should have to finance him, and you are foolish to stand for it. The paper houses must clean house, and if the consistent cutter cannot be made to know his costs and to be governed by them in arriving at his charging prices—well, at least, his credit should be withdrawn. It is almost unthinkable what a ninety days' strike on the part of the regular payers would do to any local situation.

Printing has developed during the last few years to the point where it is a matter not of the hand, but of the head. The printer must develop himself mentally and scientifically, must particularly develop those who will follow him, in order that the most may be got out of printing, both for himself and his customer.

We must read more; we printers have not been readers, and probably no industry has so much of romance in its past—so much of interest in its development—so much of mystery in its future—no industry is endowed with the facilities we have for instruction along lines of business management, marketing and productive efficiency.

There are available a dozen excellent publications, in each of which there are each month dozens of helps for the man who wants to improve himself, the craftsman, the office man, salesman or

executive. And at this time, on behalf of our Committee, let me thank the publications for the support they have so freely given to our movement.

These are some of our observations after a year's rather hard, quite exacting, sometimes discouraging, but always intensely interesting and instructive work. It is my pleasure to pass them on to you, that some of those indifferent may be persuaded to take this, our great life work—printing—more seriously; and also that those not indifferent may get right behind us in this, what must be for some years one of our organisation's most vital efforts.

"A REAL JOB."

Just as those mighty friends of the industry who sponsored the Standard Cost Finding System had to get out and sell—had to force hundreds of printers to use—what has turned out to be the salvation of the industry, so will we have to sell the great body of indifferent printers on the fact that we have something—for nothing—which will help increase their sales and improve their businesses. We know it is a real job. They are hard customers. But once the printer believes in printing—knows what it can do—how it can help—he will find plenty of buyers for it. Out of nearly 300,000 manufacturers in the United States and Canada, not 30,000 are advertisers. It is our fault—your fault.

We hope our year's work has been for the betterment of the industry we love. As an eminent, though small, Canadian printer and scholar—Louis Blake Duff—recently put it, "The honourable industry of printing—the industry that gets us our daily bread—and the daily bread and daily task are the sweetest things in life."

Mechanical Interlays and Overlays

By MARTIN LEEDEN

IN an article in our October issue, the means whereby a perfect impression might be obtained were described, and the need for some form of make-ready when printing at machine was explained. In this article it was mentioned that the correct condition for printing was a printing surface that was perfectly level. When printing on an "art" or coated paper this is undoubtedly true, and to secure the best inking it is obviously desirable that there should be no difference in the height of one portion of the printing plate and another; excess pressure in the shadows should be applied by means of an overlay. In rough printing on poor paper the conditions are changed. The difference in the final result between prefect and imperfect inking would not be very noticeable; it is, however, essential that the shadow portions of the plate should receive very much more impression than the lighter tones. This extra pressure can be obtained without difficulty by a specially heavy overlay; but in certain classes of work, particularly in fast rotary printing, it is impracticable to use overlays, and interlays are therefore required.

Methods have been suggested from time to time for producing a printing plate in which the height of the different portions of the plate vary according to the strength of tone; assuming the middle tones to be exactly type height, the high-lights would be below, and the shadows above the standard. Hand cut overlays are frequently used with successful results.

A patent (No. 1537,461-1925) has been secured by L. Cates for a method of preparing electrotypes that do not require any make-ready. The method is to subject the mould to pressure after a make-ready has been adjusted above and a reverse of negative make-ready beneath the plate. The effect is to mould the surface to varying heights, the shadows therefore receiving more pressure than the lighter tones. It is not clear whether this is done in conjunction with the Albert Galvano process of lead moulding, but it does not seem applicable to wax moulding.

There does not appear to be anything strikingly original in this patent. A number of years ago the Albert process of interlay provided the means whereby a mechanical interlay was attached to the back of an etched plate or an electrotype. This metallic interlay was made by the same method as the Albert metallic overlay that was in commercial use some years ago. The idea was to take an impression from an etched plate on to thin zinc which had been previously varnished at the back. The impression on the metal was dusted with bitumen powder, and this was afterwards heated to melt the bitumen and combine it with the ink. The thin zinc plate was then etched in a solution of nitric acid until the lightest and middle tones were etched away. The result was a perfect overlay or interlay in which the high-lights were represented by thin metal, the middle tones by thicker, and the shadows by the metal in its original thickness. Various devices were used to accentuate the high-lights where required and to secure a satisfactory vignette.

As stated above, this method has been used successfully in making overlays, but the overlays are liable to "creep" on the cylinder. This etching plate when used in the manner patented by Dr. Albert was placed on a level bedplate with the etched block or electro in register above it. Sufficient soft pressure which would not damage the surface of the block was then applied and maintained until the plate became permanently moulded to the shape of the interlay beneath it. The interlay could then be soldered to the etched plate and become permanently a part of it. The result of this was to secure a made-ready plate that would give a similar result to those produced by the method claimed in the patent.

In the printing of half-tones on newspaper rotary machines, it has been, and is still, a common practice to obtain the desired make-ready by interlaying the plates before the matrix is taken. The back of the matrix is also frequently patched up with a "negative" or reverse make-ready, so that the high-lights in the plate will be on a lower level than the shadows. This method again, produces similar results with Cates patent.

Printing Trades Joint Industrial Council

A Problem

By GEORGE A. ISAACS

A QUESTION of intense importance to the future of the Joint Industrial Council has arisen. It may shortly be stated as follows:—How far does the Joint Industrial Council constitution affect the right of a union or employer to take action in support of, or resistance to, disputes in auxiliary trades?

The question was bound to arise for consideration, but the dispute between the Paper Workers and the Book Publishers has brought it to the front for immediate attention. The Paper Workers, after long and fruitless negotiations with the Book Publishers for an increase of wages, felt compelled to tender their notices in support of the application. The Book Publishers are not members of the Printing Trades Joint Industrial Council, and are therefore not parties to the constitution, which insists upon reference to the Conciliation Committee of any question before aggressive action can be taken. Therefore the Paper Workers did not notify the Joint Industrial Council or seek the services of the Conciliation Committee. Directly notices were tendered it at once became evident that the dispute between the Book Publishrs and Paper Workers would affect the printing industry in many ways. Messrs. Cassells, who are book publishers, are also printers and binders, and the Paper Workers refused to handle any of their work. Should the Joint Industrial Council have been notified before placing such an embargo upon Cassell's produce? In another case a firm of bookbinders not directly affected by the dispute were engaged as trade binders by a firm of publishers whose men were on strike. The Paper Workers refused to handle the goods of that firm of publishers, and when persons called at the bindery in question to take away goods, in other words to help defeat the strikers, a dispute then arose between the Paper Workers and this firm of bookbinders. This firm happened to be members of the Joint Industrial Council. Should the Paper Workers have consulted the Joint Industrial Council before resisting the efforts to defeat their fight for improved wages?

The foregoing is but a brief statement of actual facts. Now let us try and visualise this problem from other points of view. Assume that Natsopa is in dispute with a firm of ink makers, and our members are on strike. The firm in dispute secures blacklegs and manages to produce a certain amount of ink. The ink is sent to a printing office employing our members who would, of course, refuse to handle blackleg goods. Should we go to the Joint Industrial Council Conciliation Committee before taking any action that would be aggressive against the ink makers and protective towards our own members? A similar case can easily be visualised in other departments. For example, the stereotypers may have a dispute with a firm supplying stereotyping departments with metal, or firms supplying printing offices with blocks, or the Paper Workers may be in dispute with paper makers. Does the constitution of the Joint Industrial Council prohibit an affiliated trade union from instructing its members to refuse to handle blackleg products when its own members are in dispute with the firm issuing such products.

Let us lift our eyes for a moment beyond the narrow limits of the printing and allied trades, and see where we stand in relation to other industries. If an electrician or an engineer in one of our offices is involved in a dispute with his employers, does the Joint Industrial Council require the calling of a Conciliation Committee before the trade unionists in that office refuse to work with the blackleg electrician or engineer? If the transport workers are in dispute are we bound to take goods from or deliver to blacklegs? Take even a larger view. If the Trades Union Congress again mobilises trade union active support in aid of the miners, is it to be held that the printing trade unions cannot give any support without first laying the matter before the Conciliation Committee of the Joint Industrial Council.

Enough has been said, I think, to show that we are face to face with a real and vital problem. One that cannot be shelved, but must be tackled and decided without delay or equivocation. The question to be examined is, how can we minimise the inevitable interference with normal affairs in the printing industry in disputes arising outside our direct control, without sacrificing the rights of sympathetic action on either side?

The first point to consider is the question of notification. I hold the most decided opinion that notice of any probable interference with the normal routine of business in our industry should be given in every case to the parties likely to be affected, and without any delay. If a society has a dispute which is even remotely likely to affect other societies or employers in the printing trade not directly concerned, then both our Federation and the Joint Industrial Council should be informed. Early notification would give time for the Joint Industrial Council to consider—not, has the union concerned the right to do what it contemplates, but—how can we best carry on without prejudice to the dispute or to our normal relationship.

Let me suppose that Natsopa is in dispute with the firm of Inky Limited. It should be our bounden duty to notify our kindred trade unions and the Joint Industrial Council that a dispute was pending, and that our members would not handle the produce of Inky Limited once the dispute became an actual fact. Natsopa's main effort in the fight would be to defeat Inky Limited, not to inconvenience our friends. Disputes, of course, must create inconvenience. The task of the Joint Industrial Council is to minimise such inconvenience as far as can be done without sacrifice to our rights in the conduct of the dispute. A body that had so thoroughly merited respect as has our Joint Industrial Council would have a very great influence, and should be given every opportunity of exercising that influence. Let me take as another example a case that has already arisen. The Paper Workers in a bindery objected to do work for a book publisher involved in the dispute. There was plenty of other work they could get on with; should their refusal to handle the goods of the firm in dispute be followed by a complete stoppage of work in that office, or should the embargo be restricted to the one class of work? If the stereotypers were fighting a firm of trade block makers who managed to get some

work done and sent to a printing office, should the stereotypers employed by such printer confine their action to a refusal to handle the blackleg blocks, or should their work cease entirely, either by their own action or that of their employers?

This, therefore, is the problem the Joint Industrial Council is faced with. In view of its importance the matter has been specially referred to a committee to examine all its possibilities and report their findings. The first thing that they must decide obviously is, that when any question arises that has the possibility of resulting in a dispute in any of the auxiliary trades which may lead directly or indirectly to members of other unions or the business of other firms becoming involved, notice as early as possible should be given to those likely to be affected. Following such notice it might be laid down that the question then should be referred to either a standing or a special committee, whose business it would be to advise a course of action, leaving all consistent freedom to the parties affected, and minimising the effect upon non-combatants. Personally, I would prefer to see a standing committee to deal with such question, so that they may have the benefit of precedents.

Of course, the very best solution of these troubles would be to bring all the auxiliary trades within the scope of the Joint Industrial Council. Why not? We already cover several auxiliaries. Why not more of them? There is room and usefulness inside the Joint Industrial Council for the Book Publishers, Ink Makers, Trade Stereotypers, and any others whose business is exclusively or mainly concerned in supplying commodities used by printers or in handling produce of printers.

The Joint Industrial Council has already proved its immense value to our industry. It now has before it a question of the most vital importance, and it behoves all of us who believe in the Joint Industrial Council to offer suggestions in the hope that thereby we shall aid their deliberations. Knowing the men who form the committee that is dealing with the matter and their record of service in the interests of peace and fair play in our industry, we can await their report with confidence that every effort will be made to maintain the true spirit of the printing trades Joint Industrial Council.

A Master Printer and a War Memorial

ON the anniversary of the battle of Gheluvelt, there took place the official inauguration of a monument raised to the memory of the officers and soldiers of the 2nd Batt. of the Worcestershire Regiment. This ceremony had called together many British and Belgian persons of eminence who had been anxious to associate themselves with the homage rendered that day to the valiant heroes who took so striking a part in the fights waged during the last days of October, 1914, for safeguarding the ports of the Channel and the North Sea.

This date marks the outstanding point of the dreadful drama which was played on the Flanders lines from October 18 until November 11. The Belgian Army, exhausted by incessant fighting and a tiring retreat, had inflicted on the German divisions a bloody defeat, thanks to the heroism of her infantry. The Northern roads to the Channel had been definitely blocked up, and a new trial was to be made on the Southern roads, and chiefly on the centre one which, through Menin and Ypres, leads to Calais by the shortest route. The line held at Gheluvelt by the first division of Sir Douglas Haig's Army Corps was to be driven in at any cost. Two Prussian divisions, reinforced by numerous artillery, had the charge of the final assault which was to be attended by the Kaiser himself. From 2 p.m. furious fighting went on, at this very spot where the British Guards of the First and Third Brigades opposed a stubborn resistance to the German assaults; but, notwithstanding their heroism, Gheluvelt was lost, the British line was driven in, and the First Brigade had to fall back towards Ypres.

Only one weak battalion was in reserve, near Polygon Wood, the Worcestershire Regiment. Led by Major Hankey, the battalion made a dash upon the Germans of the Chateau and the Village, with the pluck and tenacity so characteristic of the British Infantry, and at 4 p.m. Brigadier-General FitzClarence reported "All is well; my troops still hold the Northern side of the village." It was this glorious deed that is commemorated by this memorial.

The idea of this memorial was due to a native of the county of Worcester, Mr. George W. Jones, who placed at the disposal of the Homes for Disabled Belgian Soldiers the funds intended for its erection, and who from the outset had the delicate thought of associating with his act the Belgian war-disabled men.

BUY YOUR

Lithographic Varnishes

Direct from the Manufacturers

91/2, SHOE LANE,
LONDON - E.C.4
HOLBORN 1930.
3 EAST REGISTER
ST. - EDINBURGH
CENTRAL 1126.

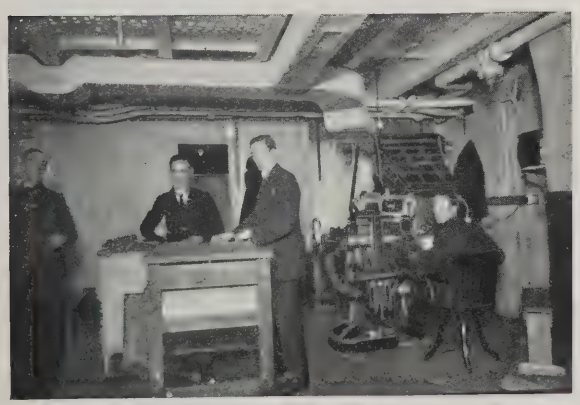
DANE & CO.

Established 1853.

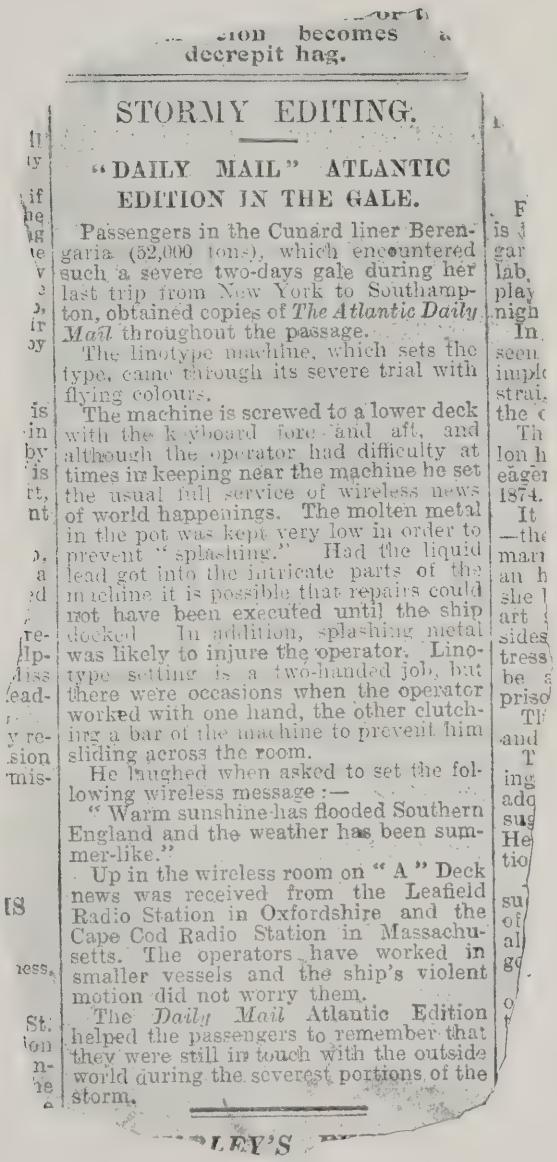
Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

THE LINOTYPE ALWAYS STANDS UP TO ITS JOB

Linotypes which are regularly working on the high seas from day to day and year to year are not merely fine - weather machines. The behaviour of the Linotype on the Cunard Liner *Berengaria* during the recent exceptionally heavy Atlantic gales, is recorded in the *Daily Mail* dated November 7th, a cutting of which is here reproduced. It affords full evidence of the sturdy construction of Linotypes, built for continuous service & *built to last.*



A corner of the Printing Section on board the *Berengaria*



...ion becomes a decrepit hag.

STORMY EDITING.

"DAILY MAIL" ATLANTIC EDITION IN THE GALE.

Passengers in the Cunard liner Berengaria (52,000 tons), which encountered such a severe two-days gale during her last trip from New York to Southampton, obtained copies of *The Atlantic Daily Mail* throughout the passage.

The linotype machine, which sets the type, came through its severe trial with flying colours.

The machine is screwed to a lower deck with the keyboard fore and aft, and although the operator had difficulty at times in keeping near the machine he set the usual full service of wireless news of world happenings. The molten metal in the pot was kept very low in order to prevent "splashing." Had the liquid lead got into the intricate parts of the machine it is possible that repairs could not have been executed until the ship docked. In addition, splashing metal was likely to injure the operator. Linotype setting is a two-handed job, but there were occasions when the operator worked with one hand, the other clutching a bar of the machine to prevent him sliding across the room.

He laughed when asked to set the following wireless message:—

"Warm sunshine has flooded Southern England and the weather has been summer-like."

Up in the wireless room on "A" Deck news was received from the Leafield Radio Station in Oxfordshire and the Cape Cod Radio Station in Massachusetts. The operators have worked in smaller vessels and the ship's violent motion did not worry them.

The *Daily Mail* Atlantic Edition helped the passengers to remember that they were still in touch with the outside world during the severest portions of the storm.

Linotype & Machinery Ltd., 9 Kingsway, London, W.C.

Keeping Faith With the Industry

The Wonderful Progress of America's Trade Association

By EDWARD T. MILLER, Secretary, U. T. A.

IF I were to take a vote of this convention, asking how many were present thirty-eight years ago when, at a down-town hall in this city, the United Typothetæ of America was organised by a group of some eighty earnest, determined printers gathered from the four corners of the continent, I am confident not over five or six would raise their hands. Indeed, less than a score of that venerated company still lingers waiting the call of the Great Author of the Universe. Their generation is rapidly signing "thirty" and going over to the Great Beyond, as Franklin said, to "appear once more in a new and more elegant edition, revised and corrected by the Author." But Typothetæ, the institution they have founded, remains glorified by their lives, monumental of their ideals and aims.

It is altogether fitting that we, to whom the mantle of further achievement has been thrown, should pause at this anniversary season to give heed to the ideals which the early leaders of Typothetæ cherished and championed and trace with what faithfulness we may their development through more than a third of a century, and indicate as far as possible the tasks for the future. Our fathers lived and worked in a day when trade associations were almost unknown; only six other industries had preceded the printers in forming general organisations.

WHY EARLY PRINTERS ORGANISED.

They capitalised steam as a means of power; their illustrations were made by the wood engraver; the commercial halftone was yet to come. Their chief machine for anything like quantity production was the drum cylinder. Hand composition was more universal than machine. Altogether it was a day of comparative simplicity, the raising of the weekly payroll, perhaps, being their chief trouble. Strangely enough, however, it was this very trouble that eventually brought them together for mutual and collective protection.

It is unfortunate that someone intimately connected with the early beginnings of Typothetæ has not written a graphic history of those times. We who do not know the industry of those days must depend upon the rather colourless accounts published in the trade press for our impressions and pictures of the industrial conditions out of which have grown, through a quarter of a century of unparalleled development, our present and highly complex arts. The industry needs such a history now as a basic point from which to measure and feature the superstructure we have built.

Some day, Typothetæ pride of achievement will provide the means for recording this history and handing it down to the oncoming generations of master printers and their craftsmen for their knowledge, guidance, edification and inspiration.

When one contrasts the comparatively simple methods of operating a printing business forty years ago with the present highly complex methods, operations and processes, one stands amazed at the changes which a generation has brought about.

THE WONDER OF MODERN GENIUS.

American inventive genius has given us our marvellous typesetting machines, improved composing room equipment, automatically-fed presses of various designs, amazing high-speed and multi-colour web presses, binding machinery that is almost human in operation, mailing machinery which selects and classifies, engravings which are making the enjoyments of art available to millions, precision electrotypes which make multiplication of forms possible, lithographic, planographic and intaglio processes of marvellous effects.

With these changes and developments are also coming higher standards of taste, larger appreciation of art, a better understanding of the utilitarian value of printing in every walk of life. Think of the countless blessings that have come to humanity through this wonderful development; how the printed word and the printed picture have shown people the broader way to human happiness. The whole world is fast coming to a realisation that printing, indeed, is the mother of all progress.

If printers have been quick to respond to inventive genius which is giving us all of these and more, they have also rapidly recognised the industrial obligations which the acceptance of these changes has placed upon them. An industry cannot long indulge in adopting new processes without soon being confronted with the necessity for training men to operate them. It cannot continue multiplying its capacity by installing machines, which in themselves multiply the output many-fold, without sooner or later being confronted with the problem of finding a market for that increased output. Nor can it day after day come in contact with all other businesses managed by keen minds and strong personalities trained in the science of business management and not itself undertake to acquire fundamentally and specifically the same knowledge and the same skill in the same science of business.

These things are self-evident; they are fundamental. It has been a clear recognition of them that has actuated Typothetæ statesmen during the last score of years to set up a programme of industrial development in our beloved printing industry that is a marvel to all who have watched its progress and an inspiration to those who would follow.

Foremost and absolutely fundamental to its success, this programme is based on research for the ascertainment of facts. No industry can hope for intelligent progress until it first knows the facts about itself and the facts about the whole economic structure in which it moves and has its being.

TRAINING THE PERSONNEL.

Recognising the ever-important part the human equation plays in our industry, we have set about the proper training of the entire personnel, both for its own betterment, for the efficiency of our business, and for greater service to the public. It is bound to profit the manager of a printing business if he can be aided in his management by surrounding himself with a business staff which

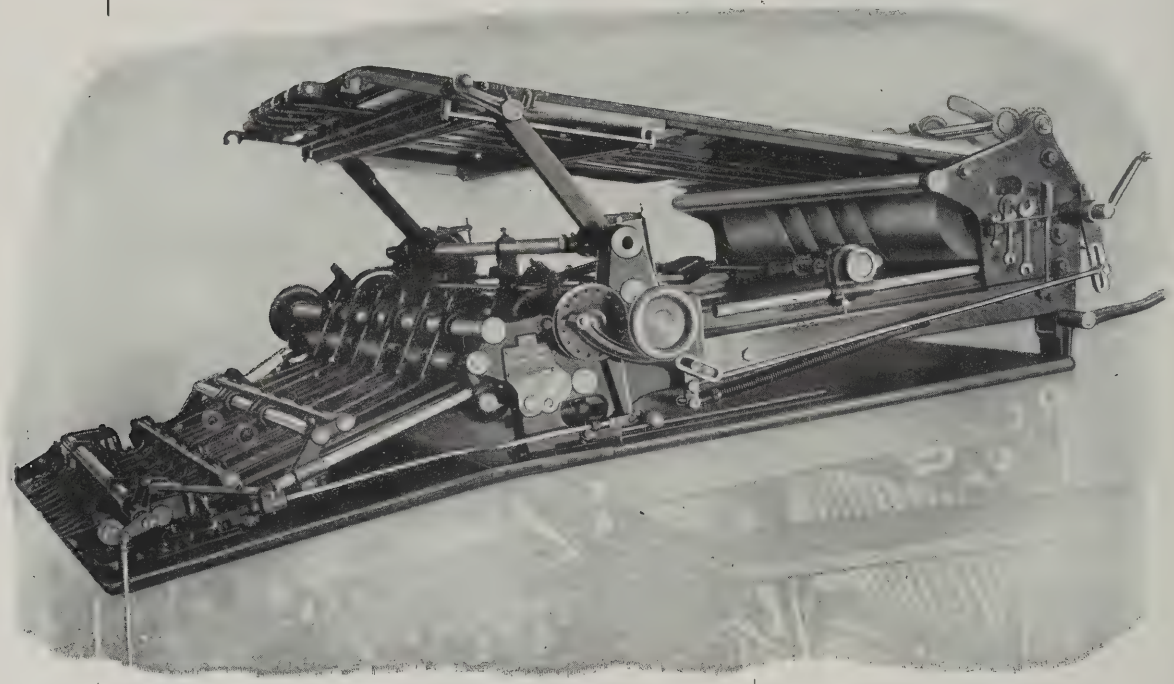
THE LANSTON MONOTYPE CORPORATION, LTD., and Mr. M. J. SLATTERY, announce the settlement of the recent litigation covering the manufacture and sale of Elrod Lead, Slug and Rule Casting Machines. Under the terms of the settlement the judgment obtained by the Lanston Monotype Corporation, Limited, is upheld, and Mr. Slattery admits the validity of the Patents owned by the Lanston Monotype Corporation, Limited.

The Lanston Monotype Corporation has issued licences to all present users of Elrod Machines, and has granted a licence to Mr. M. J. Slattery in respect of the future sale of such machines.

Lanston Monotype Corporation, Limited,
W. I. BURCH, *Managing Director.*
MARTIN J. SLATTERY.

CROSS
Continuous FEEDER

There are over **950** Cross Feeders at work in Great Britain alone. One firm alone using 131.



We are the largest manufacturers of both Single and Double Automatic Feeders for Printing Presses and Folding Machines in the World.

We have over **950** Cross Feeders running successfully in the leading Printing Offices in this country.

Feeders *for* Great Britain & the Continent of Europe are made in England

Our customers have a free service and advice of an experienced and highly trained set of mechanical and technical experts and operators

Full particulars and advice will be gladly sent on application to the makers:

The CROSS PAPER FEEDER CO. LTD.
92, Fleet Street
LONDON, E.C.4

Telegrams:
"Crofeedco, Fleet, London."
Telephone: - CITY 6333

has been trained in our approved methods of accounting, cost finding, estimating, advertising, and salesmanship. Our superintendents, foremen and journeymen will be better producers and better craftsmen after an experience with Typothetæ methods of training in the printing trades. Our apprentices will be developed to a higher and more uniform standard through our thorough and systematic plan of training.

Coincident with research and personnel training, the Typothetæ programme contemplates a system of services both international and local designed to bring to the individual member direct aids in each of the three grand divisions of his business—management, production, and marketing. As far as possible these services are decentralised and given to our members throughout locals which are becoming more and more efficient, reserving to the international the function of a clearing house for ideas and methods, and the duties of preparing a vast amount of material for use of both members and local associations.

Much of it has been accomplished; there is much to be proud of; but we are a long way from the fruition of our plans. In many ways we have only fairly begun, in others we have scarcely scratched the surface.

INCREASED NEED OF RESEARCH.

Our small research staff has uncovered a wonderful array of information available to our membership, but every day new and increased demands are made upon it, indicating that the industry is awakening to the value of research, and suggesting that there are many fields of important knowledge yet to be uncovered for the benefit of our membership.

The educational programme, set up by our Educational Committee a dozen years ago, has progressed wonderfully well, but it is far from being in that completed state which would make it more beneficent to our membership. The exceedingly valuable Typographic Library is only two-thirds published; half of the Standard Education Courses should be revised to meet advanced conditions; the layout of some 700 apprenticeship lessons, covering all the trades in the printing industry, is scarcely more than two-thirds completed; our contracts with industrial and vocational schools throughout the country have just been fairly begun, and our own School of Printing at Indianapolis has reached the point where it is absolutely essential that it be given more room, more facilities, and be better supported.

Our marketing programme, earnestly and enthusiastically begun by our committee, is in the first stages of development, and when the complexity of marketing printing is considered, the possibilities of this work in the future seem unlimited.

The extension of Typothetæ blessings and Typothetæ opportunities to the printing industry at large, so that the larger percentage of the industry will be benefited, is a great enterprise which remains yet to be undertaken.

SERVING THE SMALL COMMUNITY.

How to serve printers in small communities when heretofore the maintenances of local organisations have been difficult is a problem yet to be solved. How to offer to our young men and young women careers in association work as secretary-managers and supervisors as inviting and as remunerative and as secure as they may now obtain in the industry itself, and how best to train them for such careers, is a matter calling for earnest consideration. These are perhaps the more important things yet to be done.

And all the time that we have been developing our interior relations we have necessarily made important contacts with the allied trades, until we are now working exteriorly, in a small way, with our friends the bookbinders, the photo-engravers, the electrotypers, the steel die and copperplate people, the paper merchants and manufacturers, the ink makers, the craftsmen, the lithographers, and others. So rapidly have the new processes developed that these new industries have burst out of bounds of the printing industry and have set up institutions of their own, but the interdependence of all is more evident to-day than ever before. So interwoven are these complexities that we must necessarily take heed of their presence, and when we do so we find, not conditions antagonistic to our own industry, but conditions admitting close co-operative effort and mutual benefits. What more natural, then, that we should find ourselves often and more often in conference with these other groups, considering the problems that are mutual and discussing ways and means for meeting them.

It was a Typothetæ member's practical idea that the fundamental principles of accounting and cost finding for printers and lithographers, for instance, need not vary in any essential particulars. The idea expanded to a joint conference of our respective standing committees and in less than a year we find the leading producing industries in the graphic arts talking the same accounting language.

THE ÆSTHETIC SIDE OF PRINTING.

After two short years we, ourselves, are vigorously supporting the American Institute of Graphic Arts in their work of developing the æsthetic side of printing. Why? Because they are specialising along that line and can do, and are doing, the work much better than we could. Again, we are linked with other groups in an effort to rid the industry of the waste of too frequent expositions of machinery and equipment, and the great standardisation programme calls for conferences with almost every one of our graphic arts groups.

One reflects a moment, only to realise there are many, many ways in which all of the graphic arts industries could be vastly benefited by closer co-operation. Take the matter of labour supply. Most of us are agreed that in industries using such a large percentage of skilled labour as do the graphic arts, the industries themselves must provide for the continual upkeep. Examples of improvidence are the more glaring, therefore, when we see printers needing offset or lithograph craftsmen go out and raid the lithographic industry, paying ridiculous premiums; then the lithographers in turn raid the photo-engravers for camera men and others; and then photo-engravers with press rooms straightway raid the printers for highly-skilled pressmen. The newspapers are doing very little toward training men for their crafts, but are living off the efforts of the commercial printers in supplying compositors and certain types of pressmen.

Such an endless circle will lead to no good end, will not adequately recruit our ranks of craftsmen, and is a continual cause of disturbance. There is a better way than that, and the intelligence of those men engaged in these great industries is pointing to that better way. By co-operative and collective efforts, arrived at through conference, shall the

graphic arts pool their resources and harmonise their educational programmes in one great movement supported by all and shared by all, and thus adequately meet the needs of all.

I look forward confidently to the day when the Graphic Arts Conference Board will be a great factor in shaping for all its constituent associations the policies on matters of so great mutual concern. Such a superior council will come to be recognised as a necessity if we are to meet modern conditions. It must have full sanction in constituent constitutions and its powers so defined as not to interfere with the autonomous action of the associations affiliated or allied under its guidance. In other words, the identity of the constituent associations will not in the least be submerged, but, on the other hand, they will be shown their responsibilities to the whole and made to feel their obligations to meet those responsibilities. It is no secret that advanced thinkers in all the graphic arts associations are giving this development earnest thought, and some day soon I predict there will be some such superior council of the graphic arts industries, the more adequately to serve themselves and all others.

FORTY YEARS A GREAT LEADER.

And so, whether in our own internal relationships or in those gradually unfolding relationships with others, Typothetæ leads on to its ultimate destiny. For nearly forty years it has been a leader in all that is ethical in the industry. It has exerted a greater influence toward correcting wrong industrial tendencies than any other agency. It has contributed only worth-while enterprises from which the printers of America have benefited and through which their prosperity continued. Its principles have stood the test of time, its policies have met all conditions as they have arisen, its services have kept many from disaster and brought prosperity to thousands.

The wonder is that there can possibly exist in America printers, dependent upon their industry for sustenance, who do not recognise such a leadership, such a means of benefit, such a source of inspiration and power. It is little comfort to know that there have always been those who have stood afar off. Now all are actors in the truly great things of life. There are always the scoffers and the indifferent. None such, however, should deter us in our progress; rather, we may take heed lest we become as they, and, girding our loins, set to the completion of our task.

LOOKING FORWARD.

While glorying in the accomplishments of the past, let us humbly but courageously look forward to the future. Had our association not been able to feel the need for organised co-operation in our industry, it could not have survived during all these years. The fact of its continuance and prosperous existence is sufficient evidence that its objects are worth-while and that it is earnestly striving to reach the objectives of service to our members, to the industry at large, and to the great public. The more nearly we keep these objectives before us, the more nearly we adhere to the fundamental principles on which our association is founded, the more certainly will Typothetæ reach its ultimate destiny, and in serving mankind more will the better serve the Master of all Destiny.

Complimentary Dinner to Mr. A. E. Goodwin

IT was a wise and gracious thought on the part of the Alliance secretaries to invite Mr. A. E. Goodwin to dinner and offer him the opportunity of speaking to them on his recent trip to America. The Café Marguerite offered a very delightful meeting place, and on November 19 Mr. D. R. King (Birmingham) presided over this meeting of his colleagues from various parts of the country, together with Mr. W. Howard Hazell (President of the Federation), Mr. T. A. Stembridge (vice-president), Lieut.-Col. Fletcher, Mr. Edward Unwin, senr., Major Clowes (president, London Alliance), Mr. J. S. Brunton (president, Lancashire and Cheshire Alliance), Mr. W. G. Appleyard (president, North-Eastern Alliance), and Mr. A. E. Owen-Jones, editor of THE CAXTON MAGAZINE.

"Our Principal Guest" was proposed by Mr. W. Whyte (London Alliance) in a few felicitous sentences of good feeling and high regard which all Alliance secretaries felt for their chief executive officer, and of congratulation upon what had evidently been a most enjoyable trip and exhilarating experience.

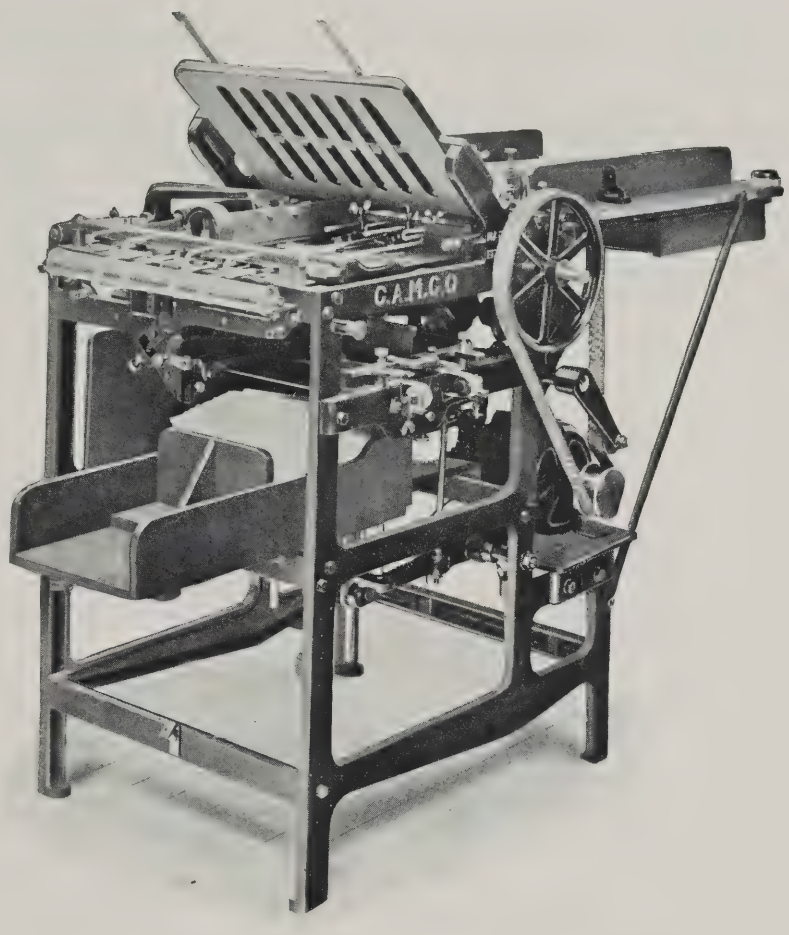
Mr. Goodwin then spoke of his tour through Canada and the United States, having specially in mind the organisation side of the work of the Typothetæ; local associations with their full-time secretaries, undertaking not only the installation, but the working of the costing system; the specialisation of work of the American printer, the service he offers to his customer—these and a dozen other topics Mr. Goodwin dealt with, to the intense interest of his listeners.

Mr. Percy D. Michael proposed the toast of "Our Federation," and in doing so regretted that so much of the secretaries' time was consumed with labour matters that few of them had time to develop the more constructive work which engaged the American Typothetæ.

Mr. Howard Hazell, in responding, traced with much satisfaction the twenty-one years' history of the Federation, and after recounting achievements to its credit was quite satisfied that they had most thoroughly vindicated their existence. Considering the conditions of the printing trade in this country, the Federation had done a very great service to the whole trade.

Mr. W. Geo. White (Manchester) proposed "The Press." He said some very nice and perfectly true things about us all, but the toast was just an opportunity offered to Mr. Owen-Jones to say a word or two on *his* visit to America. This he did. But he will say it again, with more of it, wherever he gets a chance, for he has come home convinced that, notwithstanding the increased spending power of the American public, and the population (which after all is not much more than double our own), British printers have a good deal to learn on the selling of their work and the actual creation of trade.

A very interesting discussion followed the speeches, in which practically everybody present took part.



The CAMCO Demy Folder

The popular, efficient Folder that has proved itself in over a hundred English and many other printing houses to be the most productive small jobbing folding machine in existence.

Maximum sheet size : 18in. x 23in. Minimum : 4in. x 5in.
Makes 4 pp., 6 pp., 8 pp., 12 pp., 16 pp., 24 pp. and 32 pp. folds.
Speed : 3,600 sheets per hour. Floor space 3ft. 6in. x 5ft. 6in.

SEND FOR PARTICULARS TO-DAY,
OR INSPECT IT IN OUR SHOWROOM.

The Canadian-American Machinery Co., Ltd.

CAMCO HOUSE, 63, FARRINGDON STREET, LONDON, E.C.4.
'Phone : Central 1165.

The Inspirational Address at the Convention of the United Typothetæ of America*

By A. E. OWEN JONES, Editor, Caxton Magazine.

IN one of our oldest clubs in the City of London there is a board in the smoking room on which are inscribed the names of absentee members. These members are ranged in three columns: "British—American—Foreign." That was the spirit in which we left England to come to you, and all along our pleasant way we have met with every kindness, and a few surprises. We have enjoyed what I thought we were too old to enjoy. We have enjoyed new sensations. Your country is new to both of us, and therefore very full of charm. Your language is new to us—(laughter)—and has been, therefore, very provocative of deliberate and sustained effort on our part.

AMERICAN WAYS NEW.

Your ways are new to us. What you eat is new to us. What you drink is new to us. And, Mr. President, what is strangest of all to us are the places where you drink. All this is very interesting. But best of all, there has been a kindness in your welcome, not only in this city, but in all the cities which we have visited, which has exceeded the most delirious of our dreams.

It was our joy to make the acquaintance of your President before we came to you, and your kindness in particular, sir, your hospitality, your thought for our ignorance, your consideration of our helplessness, was magnanimity incarnate. It has all put a very heavy burden upon us, but a burden that we shall be delighted to discharge.

Now, sir, physiologically some of you, especially those who were, as I was, in the great army of the Great War, will remember that strange animal, the mule. The mule is unfortunate in this, that it has neither pride of ancestry nor hope of posterity. And there are some trades like that. You can have an industry growing up like a mushroom to-day, and when you call upon its officers to-morrow it has gone.

A GREAT AND HONOURABLE HISTORY.

We are not so. We have a great and honourable history, and I, who am no printer, unfortunately, nor the son of a printer, would like to speak to you for the allotted minutes graciously given to me on the world's debt to men like you.

It is very difficult, even to an imaginative Welshman, to conceive of what life would be like without the printed word. The coming of printing in Europe was the completing of almost the first word in the first book of the greatest Book in the world, "Let there be light." It was the incarnation of that word permeating the universe in art and philosophy, in poetry and in drama, so that it could be read and understood by the multitude of men.

One has only to visualise a world cut off from books to realise how poor and dwarfed that life would be. It is to you and your fathers in this craft that the world owes an almost irredeemable debt, because of the work of your fathers, and their fathers in all lands; for, like the stars of heaven, that printed word has neither speech nor language where its voice is not heard. And because of the work of you and your fathers, simple-minded men like me can sit down in life's twilight and think again the thoughts of Plato and Socrates and Aristotle. Because your fathers laboured in the way they did, I can close my ears to the clamorous voices of the twentieth century and listen to the quiet words of Gautama, of Confucius, or the Son of Man.

THE WONDER OF PRINTING.

Because of the printing craft I can see waging again, when I will and where I will, the Trojan Wars, or, if I choose, I can walk in quietness the Elysian fields. Because of your work, I can wander amongst the stars, or, if I choose, can, with Job, ride the whirlwinds of God.

And in this day of our own I like to think of you as the troubadours of the twentieth century, the men who give that little touch of colour to our drab and often very ugly world—the romanticists of to-day finding a way beneath the sordid and the materialistic to the romantic and the beautiful, helping to perpetuate in this drab world of ours the sentiment and the glow which give beauty to life. That great literature which tells of the rise and fall of nations, of the sins and sorrows of our fathers, of the thoughts and aspirations of the saints, has come down the ways of time through the hands of the printer.

And, sir, in the name of a forgetful but a really thankful host, I pay you respect and homage.

Now, *noblesse oblige*. Yours is a great tradition, yours is a history carrying obligation. Will you permit me, therefore, the task which is a little more difficult of pointing out to you, as your President has done much more ably, that you owe something to the world.

It is a great thing to buy, as I bought, for a few pence, a copy of Shakespeare—badly printed, a schoolboy straining his eyes to read those almost immortal words, bound in paper, soon dog-eared but a great thing. And I would rather read Thomas a Kempis or William Blake in a sixpenny edition than not read them at all. But their message to me is always sweeter and comes to me with more beautiful grace because I can go to my shelves and take down beautifully printed copies of them.

OUR OBLIGATION TO OLD SCRIBES.

And so upon you there rests that obligation to remember the great and beautiful work of those who strove in those early days to give as much dignity, as much beauty and as much reality to the printed page as those old scribes and monks gave to those beautiful manuscripts which are still our pride and our despair. And there I lay the obligation on your hearts.

And now, as I close, may I say that I, too, am

*Address delivered before First Open Session, U.T.A. Convention, Chicago, Oct. 20, 1925.

WHY **YOU** SHOULD USE

TYPON
PAPER NEGATIVES

TYPON gives perfect results from any black-white original, whether printed on one or both sides, or maps, plans, line drawings, etc. The blacks are o uniform density; the whites sharp and clear cut. Streaks, pinholes, or any of the usual troubles are absent.

TYPON Negatives are indestructible; they can be used again and again, and are filed like correspondence in a fraction of the space required for glass plates.

TYPON requires no oiling or special treatment in developing, highly-skilled labour is therefore not required.

TYPON adds to the resources of the Printer engaged on Litho, Offset and Planographic work, Photogravure and Rotogravure, and reduces his working costs.

TYPON processes are much quicker than wet plate methods, and more than 50 per cent. cheaper. There is no heavy initial outlay—no special and expensive plant to purchase.

TYPON eliminates re-setting, electrotypes, make-ready, and the use of glass — think of the saving by cutting out breakage losses alone! There is no silver bath needed.

TYPON material can be obtained as required, in sheets or rolls. The cost works out at about sixpence a sq. foot, and there are no licence fees or royalties.

TYPON Paper is used in any contact printing frame for exact size work. or in the camera for enlarged or reduced reproductions.

The Typon Catalogue, fully illustrating and describing the process, will be sent on request.

TYPON TYPAR

TYPARY & TYPON CO., LTD.

1-4 RED LION PASSAGE, FLEET STREET——LONDON, E.C.4.

Telephone: CENTRAL 1376. *Telegrams: "TYPANTYPO, FLEET, LONDON."*

an ambassador of goodwill. I believe I have the honour of being sent to America at other men's charges because in season and out of season I am expressing my indomitable and invincible faith in the common destiny of the English-speaking peoples.

A COMMON BOND.

This is only the second time in five years that I have taken out of their little box these memorials of the Great War. I never wear them at home. But because I was associated with some of that valiant two million of your sons, and because away in France I walked and talked and suffered with some of those thousands of your sons who now lie dead, I wished in this way to associate myself with their fathers and their brothers. And because we have passed through that fiery pentecost together, surely we are bound to believe that we are bound up henceforth in the battle of life; henceforth, Mr. President, not printers alone, but peoples, will think together, act together, live together. The things in which we differ are insignificant and unspeakably small; the things on which we agree are fundamentally great and wonderful and beautiful. To create suspicion of one another is a cosmic wrong. To encourage evil thoughts between your people and mine is a social crime. Your people and mine, together, are the trustees of some of the greatest things in the world, and it is for us so to live as to hand down to those who come after us this great estate, made larger and made richer by our own immovable fidelity to the things which alone can make life truly good and great. And if we thus live, when our eves are dimmed and our own natural forces abated, it will be one of the supreme satisfactions of our day that we, each according to our ability, have done something to make sure for the world progress, justice—and Liberty.

Irish Printers and Protection

A VERY curious movement has been inaugurated in the Irish Free State for a protective tariff against printed matter and manufactured stationery. The prime movers in this matter are the trade unionists engaged in the printing industry, but the idea seems to be getting a firm hold in many quarters of the trade.

The claim for protection is based primarily on the unemployment in the printing trade, and, it is said, to the large amount of printed matter imported into Ireland from England.

The following figures from the accounts of the Dublin Typographical Provident Society indicate a very serious state of affairs, and show that unemployment for the past 12 months has been greater than for any corresponding period during the last 50 years:—

	D.T.P.S. Unemployment Payments	State Unemployment Payments	Total
1923 ...	£551 12 6	£850 3 0	£1401 15 6
1924 ...	843 15 7	866 0 8	1709 16 3
1925 ... (10 mths.) to 31-10-25)	3973 14 1	2920 16 8	6894 10 9

For the six months ended June 30, 1924, the total amount of printed matter imported from all outside sources was 20,066 cwts., valued at £128,217. For the six months ended June 30, 1925, the total amount imported was 31,847 cwts., valued at £174,365. This indicates an increase of 11,781 cwts., valued at £46,148, for the six months ended June 30, 1925, over the corresponding period last year, and this notwithstanding the fact that imports from Northern Island showed a slight decrease for the first six months of this year.

It is urged that this amount of imported printing is directly responsible for the unemployment amongst printing trade employes, and that if the sum of £174,365 spent on 1,592 tons of imported printing for the first six months of this year was retained in Ireland, there would not be an idle printing trade employe in the twenty-six counties.

Conferences have been held, and although attempts are being made to frustrate the imposition of a tariff, it is now announced by the Minister of Finance that an investigation is at present being made into the state of the trade and employment in the printing and stationery industry.

Meanwhile it is significant that the secretary of the Dublin Typographical Society, in reply to a request from the Typographical Association for an arrangement for the mutual recognition of working cards at all times, has replied that his committee is of opinion that the present arrangement of accepting cards only when there are no local men to fill the vacancies is quite satisfactory. The Typographical Association have replied that unless such an embargo is removed, cards of members of the Dublin Society will not be recognised in the area of the Typographical Association.

MR. G. A. ISAACS is to be entertained to dinner on December 15th, and amongst those who have indicated their intention to be present are:—The Right Hon. J. Ramsay MacDonald, M.P., the Right Hon. Lord Riddell, Right Hon. Arthur Henderson, M.P., Right Hon. J. H. Thomas, M.P., Right Hon. F. O. Roberts, M.P., T. E. Naylor, M.P., W. S. Cluse, M.P., Herbert Morrison, L.C.C., A. Pugh (President Trade Union Congress General Council), W. Howard Hazell (President, Master Printers' Federation), A. L. Woodhead (Chairman, Newspaper Society), Percy Squire (Chairman, Ink Makers' Society), Gen. W. Bemrose (Chairman, Joint Industrial Council), Foster Robinson (Paper Bag Makers' Association), A. E. Holmes (Secretary Printing Trades Federation), and practically all the leading officials of the printing trade unions and employers' associations.

THE new term of the School of Printing commences on Monday, 4th January, 1926. Those desiring to enrol in the following classes should make early application at the school:—Costing, salesmanship, photo-litho, estimating, offset, and colour photo-litho.

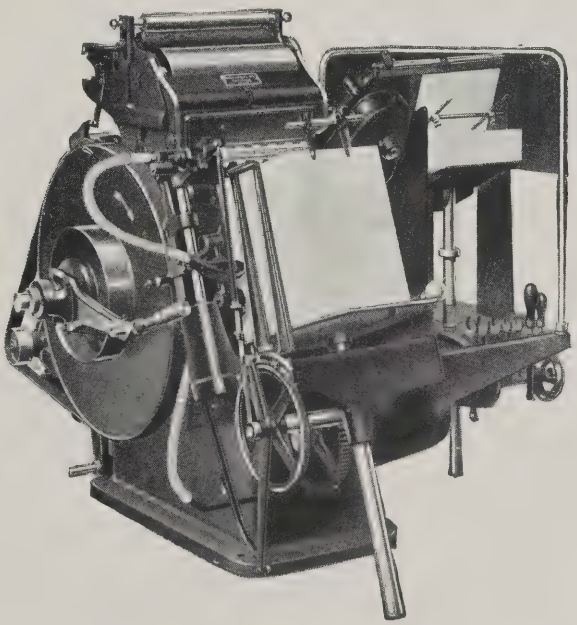
Versatility

WHEN we first introduced the Heidelberg Automatic Platen, we called it "The Machine that will Revolutionise Jobbing Work."

Our optimism was fully justified. The many favourable reports we have had from printers throughout the country prompts us now to describe the Heidelberg in all sincerity as "The Machine that *is* Revolutionising Jobbing Work."

The reason is self-evident to all Heidelberg users, and can be summed up in one word—Versatility. It is the most versatile platen on the market to-day. It adapts itself easily and efficiently to all sorts of work. The latest model, for instance, takes any paper from Tissue to 8-sheet boards without any adjustment, and prints off at a minimum speed of 2,500 per hour. No feeders are required, and you will get the same output from two Heidelbergs, and one operator as you would from five hand-fed platens with five feeders. It runs small formes, envelopes, etc., two on, doubling the output without increasing the cost. It will fit into a space of 3½-ft. × 4½-ft. and requires only ¾ h.p. power.

This versatile machine can be delivered and installed at your Works, with free tuition of the operator, for £25 down and the balance in twelve monthly payments. It would be a very real pleasure to show you what it can do—what it can **earn**—for your business. Ask us—or any of our agents—to arrange a demonstration and send for a copy of our latest booklet "The Home of the Heidelberg" which will give you a small insight into the method of manufacture. A postcard will do.



THE HEIDELBERG AUTOMATIC PLATEN CO.

43, BELVEDERE ROAD——LONDON, S.E.1

'Phone: City 1606. **(Close to Waterloo Station).** *'Grams: "Aptness, London."*

The Federation Secretary at the Typothetæ Convention in Chicago*

THIS is not the first time that the British Federation of Master Printers has been represented on your platform, but it is exceptional that they should have on this occasion sent their chief administrative officer to take part in your discussions and to learn something of your methods of operation, your methods of organising our great industry, and how you are striving to meet some of the problems that we also have to face in the old country. That is really the main purpose of my visit, to learn something of your methods of organisation and how you are dealing with some of these similar problems.

I feel well repaid already for my visit in seeing such an impressive gathering as that now before me. Two years ago, nearly two years ago, I was present at a great International Congress of Master Printers, at which our good friend, Mr. G. H. Carter, represented your Typothetæ. That conference met at Gothenburg, Sweden, and I think everyone who attended it must have realised that, despite differing conditions, differing races and languages, we had one common purpose; and I find here that I am quite at home in all your gatherings. We are looking at problems from different angles, but we are all seeking to uplift the great industry with which we are all concerned.

To-day the world needs to keep in mind every tie that can bind us together. There are plenty of factors in the world warring to produce discord and suspicion, and we need to emphasise more and more the points of agreement rather than to look at the slight points of difference.

PRINTERS AN INTERNATIONAL BROTHERHOOD.

That big gathering at Gothenburg was the first meeting of employers since the Great War, and I thing it is encouraging that the printing industry could give such a lead to the world as that. We had represented there nearly all the Allied Countries, and all the enemy countries, and we were able to sit down and discuss our problems in a friendly atmosphere.

I was present only a few months ago in Ireland and I believe you take some interest in Irish problems even in Chicago—and there at any rate, for the first time for a number of years, we had printers from Dublin, from Belfast, from Londonderry, from Cork, all sitting down at the same dining table and talking together in the friendliest way possible.

I got a newspaper, a printing paper, since I reached Chicago, giving me the particulars of another Congress which was still more largely attended, representing the whole of Ireland. So there is some hope, at any rate, for a solution of the Irish problem at last.

I think, Mr. President, that we are all proud of our great industry. We are part of a world-wide brotherhood that provides light and also provides the oil, at any rate, which helps to keep the wheels of industry moving smoothly.

*An address delivered to the U.T.A. Convention in Chicago, Oct. 20, 1925.

CRAFT PRIDE.

There is no other body that can claim to be doing so much for the interests of the community as the printing industry. I think, too, that we are proud of our ancestry. We remember with pride the names of Gutenberg, Bodoni, Caxton, Franklin, William Morris, men of different races of different countries, all one in the great brotherhood of the craft. These do not belong to any nation; they belong to the world. And when a printer is elected to the proud position of President of the United States, a thrill goes through the whole world of printerdom. And we are glad to know that men in all lands are carrying on the proud traditions of the printing industry. There are the names of British printers that are not unknown in this assemblage. Mr. Howard Hazell, the President of the Federation this year, Mr. R. A. Austen-Leigh, Mr. George W. Jones—these are names that are known in America almost as well as they are known in England, and we are just as proud of them as you are proud of the great leaders who surround me on this platform.

THE CRADLE OF COSTING.

Our industrial and economic problems differ in degree and differ in many other respects, but we are thankful to America for one thing, that at a very difficult stage in the history of the printing trade in Great Britain two of our leaders came over here when you were launching your great costing campaign. They brought back the news; we set about it in the usual British way, a little more slowly, perhaps; we devised a system that is not quite altogether on your lines; we, of course, claim that it is slightly better. But the main essentials are the same. And it was to introduce that system to the British printers that first brought me into Association work. The value of that work is appreciated through the length and breadth of the country, and what the trade would have done through the difficult period of the War and the post-war period, it is impossible to state. But we do know that it has steadied the whole industry, and even those who were not working the system accepted the results with thankfulness from those who were during that difficult time.

We are now starting on a campaign for the education of the estimators. We have reached conclusions, I suppose somewhat similar to you here, that even when you have discovered the correct hour rate, the correct hour cost rate, that there will still be discrepancies in printers' estimates; and we are striving thoroughly to master that particular difficulty.

BRITISH LABOUR TROUBLES.

I shall say very little about our labour problems. Our labour problems are entirely different from yours. It has been very interesting for me to study here on the spot some of your labour conditions, but there is one thing that I think we can claim; the fact that I am here on this platform to-night is some indication that in the unrest which pervades the British Empire, the printing industry

Electrotyping

BADOUREAU AND JONES LTD.

Fine Art Electrotypers
and Stereotypers ::
General Engravers, etc.

Speciality :

Direct Deposited Nickel
Electros (Nickel Deposited direct upon the Mould) for Colour Work, Cartons and Cardboard Boxes, Embossing Plates, &c.

POPPIN'S COURT, FLEET STREET
LONDON, E.C.4.

Telegrams :—
Badoureau
Lud, London

Telephones :
Central 246
Central 247

Stereotyping

is in a much more reasonable condition than any of the other industries in the country. For the past two years we have had no serious trouble at all. We did have a brief period of forty-eight hours when the whole of the printing presses of London, with the exception of the daily newspapers, were stopped, about six months ago; but the machinery that we have in our Joint Industrial Council helped us to get over that difficulty, and the friendly relation that exists between the workers and the employers is again a model to the rest of industry in our country.

During the past three years you had a visit—I don't suppose they have made much noise about it—but you have had amongst you as visitors three of the leading trade union officials in the printing world, and it was certainly thought by some of our leaders from the employers' side that it was quite time that they sent someone out who would try, at any rate, to understand the standpoint of the employers in the printing industry in America.

GREETINGS FROM BRITAIN.

Now, I am straying from my duty, Mr. President. I had a cable to-day from Mr. Howard Hazell. I had the pleasure of meeting your President, Mr. Hebb, in Detroit, spent one of the most delightful days of my life in his company. I met the Detroit printers and they were good enough to send a message to our President expressing appreciation of my visit, and I have received to-day a cable stating that that message was read in London to-day at our British Federation Council meeting, where there were gathered printers from all over the United Kingdom, asking me to convey in the heartiest possible terms a message of greeting to this assembly.

LAVENDER FROM WILLIAM PENN'S GRAVE.

And I should like, Mr. Chairman, if I may, just to hand you a slight memento of my visit. It has very little intrinsic value, but the week before I left I attended one of the most remarkable conferences that I have ever attended. It was remarkable so far as those who were attending the conference were concerned. We fixed an age limit to this conference, and there was no employer or employer's son over the age of thirty-three allowed to attend this convention. I don't know whether that idea may appeal to some of the organisers here, but it is an idea that we think is a good plan, to catch them young. We kept these young men together, playing, eating, sleeping—there was one night when they didn't let them sleep much—they managed to find a fire hose and put that into the dormitory, and that woke some of them up. But they had a very jolly time together. We had leaders of the industry talking to them on problems of organisation and those connected with the industry, and it was held at a remarkable place. It was held in an old country village some twenty-five miles from London, at a little settlement called Jordans, and the old hostel in which these boys met is very near the home of William Penn. In fact, the dormitory in which they slept, the roof is composed of rafters taken from the old Mayflower. And one of these boys, a grandson of the first founder of our Federation, a son of Mr. Ralph Hazell, suggested that it would be a nice thing if I were to convey a greeting from these young master printers' sons, and they thought that they would assemble around the graveside of William Penn, and there, on a beautiful autumn evening, with the leaves just beginning to fall, these young fellows assembled and quietly and reverently they asked me to convey to you, sir, a message of greeting from the young master printers of Great Britain.

And accompanying that message, they took a bunch of lavender from the garden near which William Penn had lived, and it is with the greatest possible pleasure that I hand you just this little bunch of lavender in their name.

Why Printers Fail

IN commenting on the analysis by one of the leading credit organisations of the United States which attributes 34 per cent. of last year's business failures to incompetence and 33 per cent. to lack of capital, Secretary Ben F. Durr, of the Washington Typothetæ, says:—

"Out of 100 per cent. of all failures last year only 1.9 per cent. were caused by competition. How much better our industry would be if we would use in constructive effort the hours and hours we now waste in talking about competition! If there is any business that it is easy to embark upon, that industry is the printing industry. A survey of failures in that industry would undoubtedly show more failures due to incompetence and lack of capital than the percentages quoted above.

"It takes a journeyman five years of apprenticeship to learn the trade, but he often thinks he can become a business man in twenty-four hours. It is a worthy ambition for a man to aspire to a business of his own; but there must be a period of preparation and study of business problems, or failure is sure to follow.

"To a young man who has determined, wisely or unwisely, to set up his own plant, no more helpful advice can be given than to tie up tight with Typothetæ—his trade association; and then to attend Typothetæ activities, educational classes, weekly and monthly meetings; to mix freely with those who have been and are successful printers; ask questions and take advice. The rough places in the road to success in the printing business can be made much less so if we are willing to learn from the experience of others. Why do men go wrong? Reliable statistics say that incompetence and lack of capital are chiefly responsible. And, so far as our industry is concerned, we would add 'a failure to realise that the *business* of printing is a far bigger job than the *mechanics* of printing.'"

MR. T. J. W. KENNY, of the Connaught Tribune, Galway, has been presented by the members of the Irish Master Printers' Association and the Associated Irish Newspapers with a Chesterfield and two armchairs on the occasion of his marriage. The presentation was made by Mr. T. F. McGahon, President of the Associated Irish Newspapers.

The Necessity of Better Management

By OSCAR T. WRIGHT, Chairman, U. T. A. Cost Commission

JUSTIFICATION for what I shall have to say on this subject hinges on the admitted fact or on the proven claim that the necessity of better management in the printing business does exist. Since few will incriminate themselves by admitting such a fact, I shall proceed to prove the claim.

Does the printing industry as a whole reap the financial reward it is fairly entitled to? Accessible financial statements emphatically say no, and I venture to state, without fear of contradiction, that, with few exceptions, the master printers of the United States and Canada not only do not run a reasonably profitable business, but should positively be ashamed of the insignificant profit shown by their books.

What excuse anyway or anyhow has a man for being in business if he cannot make a decent and reasonable profit in it?

None will deny that, as far back as memory and records go, the printing industry has been the laughing stock of the financial and business world. In times past it has not commanded as much respect for itself as did the proverbial "long-eared pup," which, from pity or the revelation of some hidden redeeming quality, inspired a gifted song writer to rush to his defence in the immortal words and undying musical composition "Stop Kicking My Houn' Aroun'."

CONTEMPT FOR LOSING PRINTER.

It is useless to expect from others a regard or valuation which we have not for ourselves, and the printer whose books year after year show a red ink balance, or, if a profit, one so small that he is ashamed to see published the amount of income tax he pays, need not expect from friend or foe, competitor, or his banker, whose good opinion he most values, other than manifest contempt or a "horse laugh," only partially concealed up his sleeve.

Too many jackass failures remain in or are kept in our industry, mere excuses of business men, who, with hang-dog look, drooping shoulders and shuffling gait, spend most of their time dodging creditors or dreading the sheriff's approach.

Who are they and where are these miserable creatures to-day? Certainly they are not attending this convention. They perhaps never have and never will attend either a local, district or national convention of the business men of the printing industry. Alas, too, many of them are, through ignorance or conceit, unable or unwilling even to try to improve their condition. What shall we do about it? Can we wake them up to the fact that profits are in direct ratio to good management? Is it possible for us to prove to these poor wretches that better managerial ability may be acquired? How? Typothetæ shows the way.

I challenge successful contradiction of the following statement: No competently managed printing plant ever failed. Plants that were competently managed may, in exceptional cases, have gone out of business; but, if so, they went out in an orderly business-like manner—never through the bankruptcy courts.

MANAGEMENT IS KEYSTONE OF PROGRESS.

Management is the keystone of economic progress. Without it "big business" would never have come about, and the names of Gould, Rockefeller, Gary, Ford and successful printers like Eynon, Gage, Eilert, Donnelly, Lewis and others would not be known outside of their own home town.

Broadly, what are the functions of management? I should say they are:—

1. The administration of personnel.
2. The administration of production.
3. The administration of marketing.
4. The administration of finance.

The competent, efficient manager must be big enough to compass all four of these factors—not as to detail, but as to administration.

With his meagre description of what management is, let us consider "How Typothetæ Shows the Way."

By nature, I suppose most of us either envy or covet the best that others possess, and things of our own or which are available increase in value in our own eyes in proportion to their value in the eyes or opinion of others. Is Typothetæ competent to lift high the lamp of knowledge so that those who will may see? Let me quote from the United States Chamber of Commerce just to show what outsiders think of the competency of Typothetæ to show the way.

CHAMBER OF COMMERCE OF THE UNITED STATES OF AMERICA.

Washington, D.C.
June 12, 1925.

Mr. Francis H. Bird, Director,
Department of Research,
United Typothetæ of America,
Chicago, Ill.

Dear Mr. Bird,—I have delayed acknowledging your favour of June 8 in order that I might look over carefully the large amount of information you sent us concerning your research work. I was not only enlightened but astonished at the scope of it, touching as it does not only the materials, labour problems, cost accounting—but practically every problem that besets your line of industry.

I cannot comply with your request to offer constructive suggestions for its improvement at this time, for we have not come in contact with any other organisation which has gone to quite the extent and covered as completely practically every line concerning which they want more light. It may be that when we make our analysis of what we have accumulated from other associations that you may find something in our report which may be classified under the head of constructive suggestions, but until then I believe, without flattery, I can assure you that you lead the list in this comprehensive activity.

Yours very truly,

E. W. McCULLOUGH,
Manager, Dept. of Manufacture.

VALUE OF GOOD ACCOUNTING.

Proprietors have failed to properly consider the value of good accounting and well qualified accountants. The average proprietor or manager is not sufficiently conversant with accounting to properly appraise its value or to intelligently use it. The solution is to get the best accounting talent available and make use of it. Don't be ashamed to admit to yourself that you don't know it all; put it up to your accountant to justify the salary he is drawing and give him the opportunity of earning and deserving promotion. You will be astonished at the things he can call to your attention, and it is then your bounden duty to apply the remedy.

Interlocking accounting and cost-finding would be one of the first things a high type of accountant would demand. He would not be satisfied with any but the best, and, until something better is evolved, the U.T.A. Interlock is the last word. I wish I had the time to point out more of the definite advantages of the Interlock, but here are a few: Accurate Monthly Profit and Loss Statements, monthly proof of hour costs and proof of whether or not each department operated at a profit or loss, and how much. Shame on any printer who "guesses" this or that department made or lost money. It is not necessary to guess. Interlock gives the facts each month, and is a set-up hour cost is not high enough to absorb the expenses of a department, what should be done? Either put it up to what it should be or, by the exercise of good management, bring the actual hour cost down. Interlock shows the way.

How many of you really study your 9H? Hands up; how many have devoted one hour per month of real study to it? If, for instance, on your September 9H a sharp rise in the wage cost per chargeable hour showed up in one or more departments, what did you do? Did you definitely ascertain what caused it? It may have been the result of one or the combination of things, such as: Raise in wages of direct labour, raise in wages or increase in the number of foremen, labourers, porters, or superintendents. It could also be caused by a reduction to below normal of chargeable hours of a department without a corresponding lay off or reduction of wages. Interlock shows the way. All it needs is someone to interpret it, and a man with vision and the necessary intestinal fortitude to do what is so clearly necessary.

Who will deny the fact that the industry is woefully overequipped, and that overequipment is one of the prime causes of the ridiculous cut-prices the "other" fellow is daily quoting? There is no excuse for it. The U.T.A. Interlock shows the way. Falling off a log is difficult compared to the ease with which proprietors and managers of Interlock plants avoid such disastrous pitfalls.

WHAT IS A FAIR PROFIT?

What would you say is a fair percentage of profit for the industry as a whole? Should we be satisfied with less than 10 per cent. on sales? Since we are so far below that, might we not shoot at that figure? If every job completed earned at least a small profit, this would immensely simplify the undertaking. It is the jobs earning no profit that cut the average of the individual plant and of the industry as a whole. What do you think would be the result if every printer in the United States and Canada would, right now, resolve that each job passing through his plant must show a profit? Is it either an unreasonable ambition or insurmountable obstacle? Is there really any excuse for doing otherwise? Survey after survey in practically every large printing centre reveals the fact that from 80 to 90 per cent. of the buyers of printing patronise only one shop. Does that indicate such a necessity for cutting prices? Does anyone believe that the average buyer of printing really has any objections to his printer making a reasonable profit? I do not.

It is the firm belief of many of us that the publication of Standard Monthly Composites showing the ratios of costs to sales is going to prove to be both puller and pusher, for the industry as it continues to valiantly try to make the grade to better profits. The figures so far published do not truly reflect the average condition of the industry, because they are being furnished by the plants having the best accounting and cost-finding systems, and therefore are the plants making the best showing. The published figures, however, serve the purpose of proving to the sceptical and weak-kneed brother that a profit can be and is being made, and this fact should inspire the non-profit producing printers to make a profit and hearten those who are already in that class to keep trying for the profit level of the leaders in the industry. The opportunity to compare one's own items of cost with the same identical items of other plants is invaluable to a brainy and resourceful proprietor.

TYPOTHETÆ AVERAGE PRODUCTION RECORDS.

The U.T.A. Department of Research, after five years of the most strenuous and painstaking work, and at a cost in excess of $50,000, has made available average Production Records, covering the ordinary processes through which a printing job goes. If every printer in the United States and Canada would devote just a few hours per week of the same kind of intensive study of the Standard U.T.A. Estimating course and Production Records, and how to use them, as he requires of his son or daughter in his or her preparation of daily school lessons, I venture to say that the industry would easily profit to the tune of an extra half million dollars per annum. In heaven's name why don't we do it?

If you have been in business long enough to gather your own actual figures, you naturally want to see how they compare with others' records of similar operations; and if you are a beginner or if you have gathered no production records of your own, you cannot safely estimate without the U.T.A. Average Production Records. I know of nothing, in or out of Typothetæ, the intelligent use of which will so surely eliminate fool estimating with consequent foolish prices.

Limited time will not permit my going into detail, but my task would be incomplete if I failed to mention some of the other helpful things on tap at U.T.A. headquarters available at a moment's notice.

Have you any marketing problems? The U.T.A. Marketing Committee, in conjunction with a study of the U.T.A. Standard Salesmanship Course and Advertising Course, shows the way.

Are you doing your share towards keeping available a proper supply of intelligent, loyal and ambitious workers, through the proper selection

of apprentices, both as to quality and quantity, and insisting on their proper training?

TYPOTHETÆ SHOWS THE WAY.

In closing, I wish to emphasise a recognised fact, that, if one fails to use his legs, he is soon unable to walk; if he neglects to use his arms, they become useless; and if he refuses to exercise his brain, he becomes weak-minded and an imbecile The possession of those parts of our body and the benefits and pleasures which may be derived therefrom are sufficient incentive for us to use them. There is never a doubt as to the proper classification of anyone who deliberately fails to use them, and the proprietor who fails to use to the utmost the legs, arms and brain, made available for him by the U.T.A., is just as asinine, just as much a business imbecile, and is just as much a burden and menace to the "Mother of Progress" as the inmate of any of our asylums is to the common weal.

Some of us do consistently make a profit on our sales. Why, then, do such cry from the housetop urging others to do so? It is because in our industry one can prosper only as all prosper, and all can prosper if we will but conduct our business as Typothetæ shows the way.

Efficiency in Industry

THE following letter appeared in The Times recently. It is so interesting and comes from the pen of Mr. Howard Hazell that we reprint it for the benefit of those who may not have seen it:—

Sir,—The present position of many of our industries is so serious, and unemployment is so widespread that any method under our control which could improve the situation should be carefully examined. The impoverishment of many of the nations who were our best customers, and the increased competition from countries with a depreciated currency, are entirely beyond our control. Apart from these two serious factors, the chief cause of our unemployment is the high cost of the goods we produce and the services we render.

The employers, faced with fierce competition from countries with low wage rates, see their profits disappearing or impending ruin. They desire a radical change, and some employers wish to reduce wages. The workers, on the other hand, are naturally opposed to any reduction of wages, as they wish to maintain, and if possible to increase, their standard of living. Apparently these views are irreconcilable, but is not the solution to be found in greater efficiency and higher production?

In the Far East wages and the standard of living, as well as efficiency, are low. In the Far West, America has shown how high wages and great efficiency can produce commodities at prices low enough to compete with countries paying much lower wages. Europe stands midway between these two extremes, and in England the wages are higher in most trades than in any European country. The problem before all our industries is how to increase rapidly our efficiency and to lower costs, so as to extend our trade and lessen unemployment. The problem is one that can only be solved by the hearty co-operation of employers and employed. If all the workers and the great trade unions could only realise that they would gain by increased efficiency, a new movement in industry would be developed which would have great and far-reaching effects.

No one would be so foolish as to affirm that every factory is efficient and well organised, or that every worker is doing his best. Low costs due to high efficiency can only be obtained if both sides co-operate. It is the responsibility of the employers to see that the most modern methods and the best labour-saving machinery are used, and that efficiency in the widest meaning is continually sought for in making, marketing, and transporting the commodities produced. The workers must endeavour to save waste of time and material, to obtain high outputs, and remove restrictions and rules which raise costs unnecessarily and often defeat the very objects for which they were introduced. If anyone visits a score of organisations in any industry, the range from high to low efficiency would show how much can be done to reduce costs by greater efficiency.

The workers think only of their wages in terms of money, when what they really desire is *greater purchasing power* for the money they receive. Higher efficiency would lower the cost of the goods they purchase, and they would thus attain their desire for a better standard of living. The employers would benefit by securing more trade and better profits. The community would gain by lessened unemployment and a general revival of trade. All would benefit and none would lose if employers and employes would realise that the total cost of production is of supreme importance to all concerned, and that wage rates are of less importance than the total cost.

It is not only in the exporting and unsheltered trades that a strenuous campaign for lower costs should be waged. The cost of the product of most industries affects the price of others. Coal and transport, building and engineering, clothing, printing, and many other commodities and services affect the final cost of all trades or the standard of living of the workers. When the workers realise that high costs are as harmful to them as to the capitalist, and must cause unemployment and tend to lower wages, their attitude and outlook will be changed.

This solution of some of our present difficulties is under our control. Employers and workers individually, or collectively as associations, joint industrial councils, or trade unions, should co-operate wholeheartedly to find the best and quickest means of lowering costs, so as to extend our trade. Co-operation of this kind is not a foolish chimera, but a sane and reasonable ideal. It rests with the employers and the workers to decide whether the trend of our industries is to be Westwards towards a higher standard of living, greater efficiency, and lower costs, or Eastwards towards less efficiency and a lower standard of living.

Yours truly,

W. HOWARD HAZELL,

President of the Federation of Master Printers of Great Britain and Ireland.

Two Views showing one Composing room of Messrs. Bemrose & Sons, Derby. The entire Equipment made of steel ; designed, and supplied by Baker Sales Company. In addition to increased facilities, and greater production, 50% in floor space was saved, which is a prime factor leading to efficiency.

MAY WE LEND A LIKE SERVICE TO YOU ? PLANS AND SPECIFICATIONS SUBMITTED COVERING EVERY DETAIL WITHOUT COST OR OBLIGATION.

BAKER SALES COMPANY, 23, Farringdon Avenue, London, E.C.4

London, December, 1925

IN Canada and the United States there are most absurd ideas about Great Britain in the minds of even thoughtful people. These sorrowful delusions about our political and social state arise from causes we need not enter upon. America is convinced that Britain is "down and out," and is fast taking her place among the dead and dying nations of the earth. In face of these dismal hallucinations—one of the post-war consequences—we are moved to examine our own state, not so much for Brother Jonathan's sake as our own.

Britain's demise, like Mark Twain's, is grossly exaggerated. We have not the least intention of going under. Things are not well with us. There are many things wrong which we think might be put right. We sometimes seem to share the pessimism we despise. But we know, and America will soon learn, that we are a people of great patience but also of great tenacity and resource.

The facts of our recovery from unexampled difficulties will be rejoiced in by America no less than by ourselves.

"If it is in truth supposed that Britain is not so great as she used to be, the answer is that she never was. If it is averred that she has no future, the answer is that she never had. In Elizabethan days, when all those glorious forces that led to the founding of English-speaking America were just beginning to work, an old chronicler protested that our day was visibly over. England to many never seemed so weak as before the Seven Years' War—except, perhaps, before the French Revolution. In our own time we have passed through similar phases again and again. Towards the end of Mr. Gladstone's Government of 1880-85 the universal Continental opinion was that we had become a decaying nation and a loosening Empire. Before Armageddon, with our railway strikes, our suffragette struggles, our threats of Irish civil war, the same view was held. Germany believed it implicitly. If she had not, Armageddon would never have occurred. After it, we only relapsed into our old ways and observers into their old delusions. It became common talk in France, Germany, and Italy alike that Britain was ceasing to be a "Great Power"; and our commercial decline was announced, as so often before, but positively for the last time."

We have great problems before us. But our great minds are at work upon them. There was never a stronger ferment of ideas in this country than there is to-day. Not one of our apparently insoluble problems is insoluble. The vitality of Britain is unchanged, spite of the enormous drain upon it.

We would like our many friends in America to know and our own people at home to remember how we are bearing our taxation, rejecting inflation of our currency, maintaining our credit, paying our way, and in spite of all we have gone through, renewing our capital. When these things are still further established, America will rejoice with us. Meanwhile let us keep up our hearts, beat down pessimism, and call to our mind the indisputable truths written everywhere in our history, which vindicate faith in our own selves.

The following letter has been received from Colonel Miller:—

"United Typothetæ of America,
Chicago,
November 2, 1925.

"Mr. A. E. Owen-Jones,
Editor Caxton Magazine,
London.

My Dear Mr. Owen-Jones,—Carrying out the actions of the 39th annual convention of the United Typothetæ of America, I am pleased to convey to you the following resolution adopted by the convention in executive session on Friday, October, 23:—

"Whereas there have been present at this convention Messrs. A. E. Goodwin and A. E. Owen-Jones, who have participated in our convention, and thereby contributed to its interest and value, be it resolved that we extend our felicitations to them and to the Federation of Master Printers, and express the hope that the custom thus established will be continued in the future."

"On behalf of our executive officers and other members of our official body, I take this occasion to express our pleasure in your presence at our meeting, and our appreciation of the wonderfully inspiring address you delivered before our members at the opening session.

"With kindest personal regards, I remain,
Cordially yours,
EDWARD T. MILLER,
Secretary."

Printers' Pension Corporation

Patron - His Majesty The King.
President - His Royal Highness The Prince of Wales, K.G.

This Institution appeals for Support to:—

All who have written and all who have read,
Newspaper Proprietors,
Master Printers,
Managers and
all engaged in the Printing Industry

IT SUPPORTS THE AGED AND INCAPACITATED PRINTER AND HIS WIDOW.
IT EDUCATES AND MAINTAINS THE ORPHAN CHILDREN OF PRINTERS.

2,000 Recipients of benefits.
£33,000 a year expended in Benefits

FUNDS URGENTLY NEEDED.

Three Hundred Aged Candidates Waiting Election.

SPECIAL APPEAL

For Grants to Children of Printers Killed in the War.

☛ *Every Printer in the United Kingdom is eligible to Subscribe for Benefit in Old Age.*

Contributions gratefully received by the Secretary—

JOSEPH MORTIMER,
Gray's Inn Chambers,
20, High Holborn, LONDON, W.C.1

Printers' Pension Festival

Another Record Banquet

ONCE again our pride in ourselves as printers has been vindicated. Again those connected with our industry in all parts of Great Britain have responded to the claimant call of the needs of the old and infirm, the fatherless and the widows. At the 98th anniversary of the Printers' Pension Corporation, celebrated at the Connaught Rooms on Tuesday, November 17th, the sight was one to gladden the eyes of all beholders, as we hope the story will gladden the hearts of all who read it. Over 700 of all walks of life assembled to support our great institution. Most of these were printers, but supporting them were others from almost every walk of life, ready to acknowledge their indebtedness to our craft and eager to be allowed to share our responsibility of caring for our pensioners.

Let us say at once that most of this continued prosperity is due to the urbanity, the optimism and the faith of Mr. Joseph Mortimer, the much loved Secretary of the Corporation.

There are richer charities, there may be occasionally bigger gatherings, but surely there is no single trade where the generosity of all sections which make it up is so genuinely spontaneous and so liberal.

No less a sum than £33,250 was contributed. With the exception of the occasion when the Prince of Wales presided over the festival in 1920, this is the largest sum contributed in any single year, and it is indicative of the great work the Corporation is doing amongst the members of the printing trade to mention that the amount almost exactly represents the present annual expenditure in pensions and grants. During the evening the following telegram was read from the King:—

> Please convey to those assembled this evening to celebrate the ninety-eighth anniversary festival of the Printers' Pension Corporation the King's thanks for their loyal message. The occasion on which the King presided over the festival as Prince of Wales is still fresh in his memory, and as patron the King wishes all success in the continuance of its spendid work.

The President for the year was Sir Herbert Morgan, K.B.E., and at the principal table he had the support of the Duke of Marlborough, the Marquis of Carisbrooke, the Earl of Birkenhead, the Earl of Dunmore, V.C., Brigadier-General the Hon. Everard Baring, the Hon. Mr. Justice McCardie, Sir William Berry, Mr. C. H. St. J. Hornby, Sir Andrew Caird, Sir William Waterlow, Lord Blanesburgh, the Right Hon. C. A. McCurdy, Major General Sir F. H. Sykes, Sir William Plender, Sir Ernest Benn, Sir Charles Wakefield, Sir T. Vansittart Bowater, Sir Ernest Hodder-Williams, Sir George Lewis, Sir Alfred Butt, Sir Neville Pearson, Mr. W. Howard Hazell, General W. Bemrose, Mr. G. McWatters, Mr. W. A. Clowes, Mr. John McDowell, Mr. F D'Arcy Cooper, Mr. John Walter, Sir Howard Spicer, Mr. J. Gomer Berry, Mr. J. Heddle, Mr. G. Vaughan Morgan, Mr. W. S. Crawford, Sir Hugo Hirst, Sir Edward Stern, Mr. E. Thornton-Smith, Mr. W. Thornton-Smith, Mr. A. F. Blades, Mr H. C. Oglethorpe, Mr. G. Holt-Thomas, Mr. A. H. Walker, Mr. R. A. Austen-Leigh, and Mr. Walter Haddon.

Others present included:—Messrs. Edward W. Hunter (steward), Ivor Nicholson, C.B.E., Mr. A. Dykes Spicer (steward), Major F. Vanden Heuvel (steward), Mr. B. Ince (steward), Mr. W. Lints Smith, Major F. H. Bowater (steward), Mr. J. C. Akerman (steward), Lieut.-Col. H. Rivers Fletcher, O.B.E., Major Maurice Clowes, M.C. (President, London Master Printers' Association) (steward), Col. Wyndham R. Portal, D.S.O., Messrs. R. Hulme, H. A. Bethell, Lionel G. Chater, H. A. Rutt, A. D. Chater, E. R. Cross, C. R. Kidston, F. Gibbens, P. A. Goudie, George A. Wilde, Stanley Bell, Kenneth Henderson, Wareham Smith, E. Noel Barker, Col. W. D. Coles, Messrs. Guy Harrison, Harry Potts (steward), W. D. Mudditt (steward), A. Grevatte, A. Scates, F. W. Cheyney (steward), Sydney Spalding, Cecil McCann, Capt. Oscar Viney, Mr. A. T. Austin-Dobson, Col. Roy Truscott, Capt. Lancelot Spicer, D.S.O., M.C., Messrs. J. H. Fry, H. Hanhart, Walter Spalding, Ralph S. Caslon, Chris. A. Caslon, A. H. Caslon, W. R. Codling, C.V.O., C.B.E., Thomas Darrington, C.C., G. Rooke Collingridge, Joseph Mortimer, O.B.E. (Secretary), C. S. Yeates (Council), T. E. Wells (steward), W. E. Hebditch (Council), S. G. Milne, H. Warbey, Chas. H. Roud (Council), J. W. Dulanty, C.B., C.B.E., J. E. Gamage, W. T. Welfare (Council), Seymour J. Bennett, I.S.O., J.P., A. S. Atkinson, J. Chidgey, H. W. Longley, G. W. Stonestreet, C.B.E., F. Rutherford Briant (Council), W. J. Wood, O.B.E., A. Anning, A. J. Biggs, M.B.E., Arthur J. Briant, C. W. Kimpton, E. C. Austen-Leigh, Percy Squire, Edgar E. Harrison, V. B. Harrison, W. H. Lock, Lieut.-Col. N. G. Scorgie, Messrs. E. A. H. Walker, B. F. Crosfield, J. Crowle-Smith, J.P., Alfred Langley, E. C. Langley, V. E. Walker, G. W. Davis, J.P., Rashleigh Phipps, David Payne, R. R. Gibbs (Council), A. B. Shury, T. W. McAra, J.P., J. J. Meikle, O.B.E., V.D., G. P. Reveirs (steward), H. B. Cahusac, Herbert W. Jordan, Henry J. Brown (Vice-President), H. R. Reid (steward), Geo. Eaton Hart (steward), G. L. Reveirs, H. A. Reveirs, T. W. George, H. Murch, R. B. Fishenden, F. R. Palmer (steward), Walter A. Masters, C. J. Drummond, M.B.E., J.P. (Deputy Chairman of Council), Lieut.-Col. R. Gordon Brew, J.P. (steward), Messrs. H. E. Davies, Hugh McCorquodale, M.C., Fred Waterhouse (Bolton), F. W. Bridges, A. R. Linforth (steward), Col. L. C. Hawkins, Mr. E. C. Keliher, Capt. S. J. Blake, Messrs. R. G. Blake, J.P., A. E. Goodwin (Secretary, Federation of Master Printers), Stanley Cousins, J. S. Elias, William Harrison, LL.B., H. Wilson Howes (steward), David Greenhill, Frederick Johnson, A. E. Holmes, T. E. Naylor, J.P., M.P. (steward), J. E. Shaw (Council), Geo. J. Loveland (Council), Edward L. Shanks, P. McGinty, F. Fountain (Council), Alfred W. Paul (Council), E. J. Jones, C. Boddington, G. E Dunstone (steward), E. W. Whittle, Geo. Tams (Council), H. Furnival, W. Whyte, A. O'Connor, C. W. Shortt, B. Gomersall, W. A. Perkins (Council), Charles H. Crabtree, Charles H. Crabtree, W. J. Franklin (collector), Capt. W. H,

Jones, Messrs. G. W. Jones (Council), R. B. Furnival, Arthur Martin (steward), F. Hedger (Council), Roland E. Dangerfield, W. C. Warren (steward), A. H. Mundey, H. C. Bolton, C. W. Iveson (Council), A. C. Gronow H. C. Goodall, Walter W. Shaw, Albert Minton, L. B. Dormer, S. G. Drew, A. W. T. Parbury, W. J. Light, C. S. Elliott (Council), and F. P. Lewingdon (Council).

The toasts of "His Majesty the King" and of "The Queen, Queen Alexandra, the Prince of Wales, and the other members of the Royal Family" having been duly honoured, the next toast proposed was "The continued prosperity of the Printers' Pension, Almshouse and Orphan Asylum Corporation."

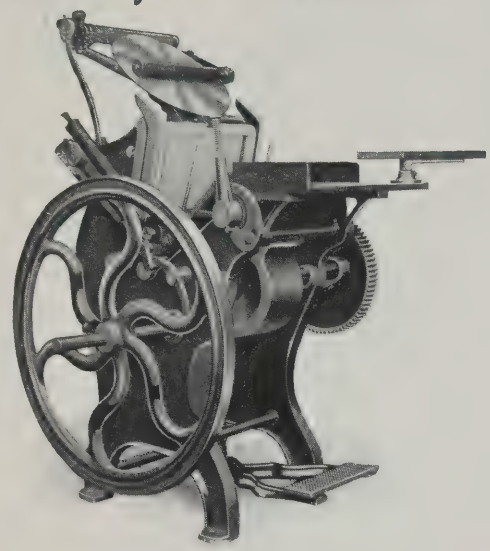
The President: My Lord Duke, my Lords and Gentlemen,—In spite of my own inefficiency I will submit that mine is the toast of the evening. It is that of "The continued prosperity of the Printers' Pension, Almshouse and Orphan Asylum Corporation." This is the ninety-eighth festival of that great Corporation—(applause)—great in history, great in distinction, great in the industry that it represents; but greatest of all in its grand, fine and noble work of charity. (Renewed applause.) It was with the greatest possible pride that I accepted the invitation of the Council to take the chair this evening. When one thinks for a moment of those great characters in our history who have presided over this gathering in the past, one can only be filled with humility in being asked in any sense to take the chair that they sat on. Gladstone, Disraeli, Dickens, His Majesty the King, the Prince of Wales, and others of the great names in our history can only fill at any future time the occupant of this chair with pride, and with an anxiety to do his best. (Hear, hear.) In the past we have had, as you know, a great many distinguished guests. We are fortunate to-night in having—I do not think that one should compare, but I myself am proud of the guests who are gathered around this board—(applause)—and while your enthusiasm is at its height might I tell you that I have never seen so many generous, so many opulent faces in my life. (Laughter and applause.) Lord Birkenhead, who is going to propose one of the principal toasts, is a great asset of Empire, with his powerful intelligence—I do not know any other word to describe it—with his vast learning and with his marvellous gift of oratory. (Applause.) I am sure you feel that I should stop in order that you might listen to him at the earliest possible moment, but I am not going to. (Laughter.) Lord Riddell, a great friend of this Corporation—(applause)—a great friend of the printer, and not only a great friend of the printer, but also a great asset of Empire—like Lord Birkenhead—Lord Riddell has performed not only in the interests of this industry, but in the interests of the country, quite wonderful services, and I do not know anybody better calculated to deal with any of the observations of Lord Birkenhead, which are strictly accurate, than Lord Riddell. (Laughter.) Mr. Justice McCardie represents one of the finest and the most noble of our British institutions. Mr. Justice McCardie represents justice, and I hope that he will deal faithfully with the subject of his toast, because if he does not Sir Andrew Caird, who represents a circulation of 1,850,000, will deal very faithfully with him. (Laughter and applause.) I am sorry for Sir William Berry, who has to deal with me. Those things which he knows about me I hope he will not tell, those things which he can tell you will be extraordinarily dull and uninteresting; and I wish that he had some other toast. This great festival is supported not only by the leaders of our public life, but also, and they are essential and vital to it—we are always delighted to know that they do it—by the leaders of the trade. They are here. We are connected with an industry of great dignity. It is an industry which is connected vitally with the spread of learning and with the spread of knowledge and education. Those who are responsible for the conduct of that industry are amongst the greatest, and the most praised, and the most honoured names in British commercial life. (Hear, hear.) W. H. Smith & Son, MacCorquodale & Co., Waterlow & Sons, Collingridge, Clowes, are all names that British commerce delights to honour. (Hear, hear.) But our interest to-night is principally, may I say entirely, with the workers in that great industry. They are amongst the finest bodies of craftsmen that the world knows. (Applause.) They have to learn their trade by a long and arduous apprenticeship, and I think that all of you will admit, and admit quite freely, that we are proud of the workers in our trade. (Hear, hear.) The total which expresses in some sense the measure of our appreciation, and the appreciation of the trade of the workers in the trade, to-night is a very considerable, a very bountiful, and a generous one indeed; at the present moment it is no less a sum than thirty thousand pounds. (Applause.) That result is entirely due to the fine work and the results given by this Corporation. It is administered as you know by a Council who give freely and generously of their time. This is given by them because they feel responsible for doing all they can to support those who have fallen by the wayside, those who have become aged, or those who for many reasons have become in one sense dependent on this fund. (Applause.) The Printers' Pension Corporation—I do not know why it is called a "Corporation." My own view is that it is because it has a very great and generous bosom. (Laughter and applause.) At the present moment it has taken unto itself the responsibility for supporting a thousand aged printers and printers' widows, and, what is almost more important still, 850 children of printers who were killed in the great war. (Great applause.) The annual expenditure is £33,000. So far as I can see at the moment we are £3,000 short, because I am only able to claim a total of £30,000, and that £30,000 is due entirely, first of all, to the skilled effort and the amazing knowledge of your Secretary, Mr. Joseph Mortimer. (Hear, hear, and applause.) He has manipulated me in a manner which is almost past belief. (Laughter.) Under his skilled direction and guidance you have the Auxiliary and Pension Association, but, above all, you have the great knowledge amongst the public of the fine work that the Corporation is doing. One hears of the need and the necessity for a new spirit in industry. I suggest that this Corporation is representative of a true and real spirit in industry; it is an exemplification of the art and the desire of working together. (Hear, hear.) You only have to look down the list of contributors and see that not only great employers, but great unions connected with the printing trade have all most generously given. I do not know who has not given, but my difficulty is that to-night I have got to get

The

"VICTOR" Platen Printing Machines

FOR TREADLE OR POWER

Made by T. FORKNALL & SONS, Ltd., Leicester.



FOOLSCAP FOLIO.

12 CONVINCING Reasons why Printers say the "VICTOR" is the best on the Market:

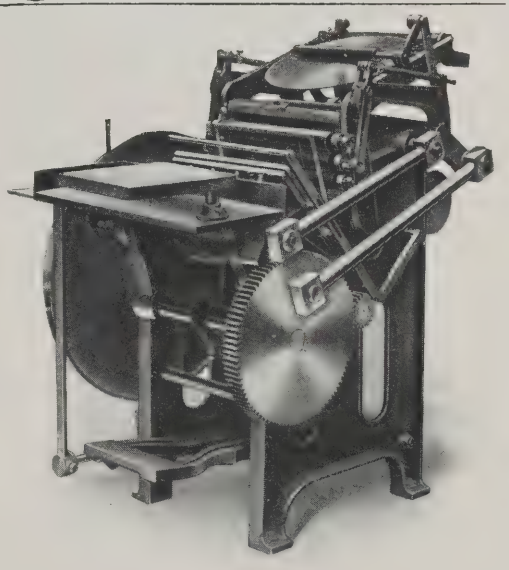
1. **THE IMPRESSION**
   is obtained by a very powerful "Toggle" which ensures a slow movement of the Platen up to the Forme, and a DEAD DWELL at the moment of contact.
2. **THE THROW-OFF LEVER**
   is on the LEFT-HAND SIDE of operator, and can be thrown on and off instantly AT ANY POSITION OF THE PLATEN.
3. **BY MOVING ONE SCREW**
   any degree of Light or Heavy Impression is secured.
4. **THE BED IS STATIONARY.**
5. **THE BED**
   being fixed, and the impression being made by the movement of the Platen only, a PERFECT REGISTER is obtained.
6. **THREE ROLLERS ROLL THE FORME,**
   thus giving a fine and even Ink Distribution, and the machine being arranged for an Ink Plate of much larger diameter than is usually the case, enables a Full Forme to be Perfectly Rolled.

130 "Victors" working in Leicester alone.

7. **INK DISTRIBUTION.**
   The ink is taken from the Duct by an Extra Roller, and the flow controlled by a single screw.
8. **NO SIDE ARMS**
   on the Foolscap Folio and Post Quarto sizes. Any size sheet can be printed without wrinkling.
9. **THE CHASE**
   is instantly and securely fastened automatically and can be inserted either side up.
10. **THE SPEED**
    of the machine is entirely governed by the ability of the operator.
11. **FOR EASE OF RUNNING,**
    rapidity of operation, simplicity of construction and strength (steel shafts throughout) IT HAS NO EQUAL.
12. **ACCESSORIES INCLUDED IN PRICE.**
    Ink Duct, Two Sets Roller Stocks (One Set Clothed), Two Chases, One Roller Mould, and Screw Keys.

Made in 3 sizes—

C.F. 15 × 10, F.F. 13 × 9, Post Q'to. 11 × 7.



CROWN FOLIO.

Send for descriptive booklet to the Selling Agents:

HAMPSON, BETTRIDGE & CO., LTD.

2 & 4, Fann St., Aldersgate St., London, E.C.1

Phone: Clerkenwell 6227 (2 lines). Telegraphic Address: "Edentated Barb, London." Code: A B C 5th Edition.

two thousand pounds out of this rooom by some way or other. I have no doubt that Mr. Mortimer will suggest the method in a moment. (Laughter.) But in proposing the health of this great Corporation, which is to be coupled with the name of one of the grand old men of the industry, Mr. Drummond—(applause)—I should like to suggest that you in truth represent one of the finest and greatest of human efforts—the desire to live together, the desire to work together. If that can only be more generally spread over the whole of the industrial community, this great Corporation will not only have done a work, and a magnificent work, for its own trade, but it will have done a great work for civilisation and a great work for the Empire. (Applause.) I give you the toast of "The continued prosperity of the Printers' Pension, Almshouse and Orphan Asylum Corporation," coupled with the name of Mr. Drummond.

The toast was drunk.

The President: My Lord Duke, my Lords and Gentlemen,—I have the privilege of reading to you a telegram from His Majesty the King. (Applause.) It says:—"Please convey to those assembled this evening to celebrate the ninety-eighth anniversary of the Printers' Pension Corporation the King's thanks for their loyal message. The occasion on which the King presided at the festival as Prince of Wales is still fresh in His Majesty's memory, and as patron the King wishes all success to the Corporation in the continuance of its splendid work." (Great applause.)

Mr. C. J. Drummond, M.B.E., J.P. (Deputy Chairman of Council): Mr. President, my Lord Duke, my Lords and Gentlemen,—This toast is usually responded to by our Chairman of Council, Mr. Thompson. Unfortunately Mr. Thompson is ill, and I received from him to-day a telegram expressing his regret that he would be unable to attend the festival. I should like to suggest here and now that a telegram be sent by our Secretary to Mr. Thompson expressing our sincere regret at his enforced absence, and our fervent hope that he may soon be restored to full health. I feel a very great responsibility in having to reply to this important toast at this important gathering. It has been my privilege for a period of years to speak at toasts in connection with the printing trade in various capacities, but I never felt a greater responsibility than to-night. Firstly, I should like to say how much we all, members of the Council, appreciate your Chairman's reference to our work. I assure you that the work is of a character that appeals to all of us to a very large extent, and that we really do our best We throw our hearts into the work. We are all, as you know, more or less known in the printing trade. Most of us have won our spurs, and we are most anxious to carry on the work of the Corporation in the same way as it has been carried on for so many years past. I thank you very warmly, on behalf of my colleagues and myself, for your very kind reference to that work, and assure you that we appreciate it very much, and will do our best to carry it on. I ought to add a word of thanks to you for what you said on behalf of our good friend, Mr. Mortimer, the Secretary. We members of Council feel very keenly that our work would be difficult, indeed impossible, were it not for the kind assistance we receive from him. There is no other trade charity in the kingdom comparable to this one—I speak with some knowledge of the trades of England—and I venture to say that no charity has such a secretary as Mr. Mortimer. For that reference, Mr. Chairman, I thank you very much. (Applause.)

The next toast was that of "The Press."

The Right Hon. the Earl of Birkenhead: Mr. Chairman, my Lord Duke, my Lords and Gentlemen,—I cannot myself divine why, after so short a period as three years, I once again have been invited as a guest to your hospitable table. I still retain the pleasantest memories of my last visit—and those of to-day will be at least equally pleasant. I observe that you are celebrating your ninety-eighth anniversary. I offer you, if I may, a word of advice. A simple mathematical calculation will satisfy you that your hundredth anniversary will be in two years. I am informed that you have rejected a hundred well accredited and possibly contributory guests from your banquet to-night, and my earnest advice to you for your centenary dinner is, without delay, engage the Albert Hall. (Hear, hear.) You, sir, have spoken, as he who has responded to this toast has spoken, of the charitable purposes which underlie this banquet. It is indeed one of the highest, the most sacred, and the most touching traditions of our public life that we almost automatically, whether we are dealing with the Bar, or medicine, or literature, or the press, form ourselves into charitable institutions with the object of helping those who have not been so fortunate as the others. I was profoundly touched when I heard you, sir, say that 850 children of printers who had fallen in the war were being sustained by this society. (Hear, hear, and applause.) I put in sharp contrast the entirely pacific atmosphere in which almost all of you must have founded the beginnings of your life, with the harsh and cruel challenge which emerged in August, 1914; and then I see the men unskilled in war, but very perfectly understanding the conditions upon which the existence of this country depended, who responded to new trials, who faced them without flinching, and whose orphans to-day remain at once as the monument of the achievement of their fathers and of the benevolence of this society. (Hear, hear.) You, sir, told me to-night at dinner of a case that deeply moved me. You told me of an old man in his private habits penurious—as all of us in these days ought to be—who attended this society for forty years, who was never able to afford himself a suit of evening clothes, who invariably contributed one hundred pounds to the charitable funds of your society, and who ultimately died in a garret. I am obliged to associate with this toast the name honoured in newspaper circles of Lord Riddell. I have been hurriedly attempting to calculate, in broad, financial mathematical perspective, what Lord Riddell in relation to the unknown hero, as I may call him, of my story is likely to do. (Laughter and applause.) Do not make the mistake of supposing that I have not acquainted myself with the fact that he has already done a great deal, but I am indeed happy in being the first to make the announcement to you that in the reply he is presently to make to my toast he will make a financial proposal, unless I am mistaken, that will stagger all of you—even your treasurer. (Laughter.) Now I must not keep you, for after all the principal object of my toast is to propose the health of the Press of this country. Well, I suppose we must all of us salute our masters. (Laughter.) Somebody once said that we must educate our masters. It may be that advice has not lost all its usefulness. It

Quality Papers

LION BRAND COATED PAPER & BOARDS HOME PARK MILLS

Quality Printing

COATED PAPERS and BOARDS

for the

QUALITY PRINTER

Vols. 8, 9, 10 and 11 contain a range of standard stock qualities to meet practically all requirements.

SAMPLE SHEETS *of* ANY QUALITY *on* APPLICATION

Stocked by

JOHN DICKINSON & CO., LTD.

HOME PARK MILLS - KING'S LANGLEY - HERTS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

is very difficult for politicians to attempt the task. I do not know whether even those as highly skilled as you in these matters have realised the complete change which has taken place in England in the last fifteen years. I may say in proposing the health of the Press I consider that I am proposing a toast altogether inferior to that which our President proposed a few moments ago. They tell us that the days are past in which we could disregard the Press; I do not know anybody who attempts to disregard the Press at the present moment. If indeed you take the change of the last ten years, enormously reinforced by what happened in the war, you will discover that the Press has overcome—but let us face the facts, it has usurped functions which never belonged to the Press in the past. (Hear, hear.) The fact deserves a very careful and a very indifferent analysis. I am not one of those who ever thought that when statesmen are left without criticism to their own devices they always reach the happiest solutions of our national difficulties; but we are indeed involved in the production of very unsuitable instruments for a good purpose, which is to evolve the best policy we can for our country. Now observe the journalistic course. Let me apply it to the present Government, of which I am an unimportant member. We are told that the first thing is economy of the national assets; there is not a printer's compositor who does not know that. Well, we proceed to address ourselves—we are competent to take our orders, and we address ourselves to economy. Now observe this: Economy in the abstract is universally praised, but economy in the particular instances in which we seek to apply it is every time condemned. You cannot make any single concrete proposal that does not immediately repel support and arm every critic. I tell you this: we are intending to propose economic reductions in the expenditure of this country, not one of which is not defendable, but not one of which will not provoke enemies, and I do not believe there is one of them which will rally round us the support of those who in the abstract are advocating economy. (Hear, hear.) I have had the misfortune, if I may so express it, of being a member of the Economy Committee of the Cabinet. Each minister has come before us defending and advocating the expenditure of his department. He is equipped and supported by a superb and well-informed Civil Service, and I say to you perfectly plainly that when we have effected, as we shall effect, an economy in every one of these departments, not one single economy has been or will have been effected without multiplying the enemies and the antagonists of the Government. (Hear, hear, and applause.) I ask you, therefore, to watch our future career with that knowledge and with that warning. No Government can be popular in post-war conditions. Supposing, for instance, that I were to form a Cabinet to-morrow. Supposing the extraordinarily unlikely thing of the King, being very badly advised, sending for me to form a Government. Well, I naturally being a man of great modernity, should send for the editor of The Times—(laughter)—and the editor of The Daily Mail—(laughter)—and the editor of The Daily Express—(laughter)—and being by this time in difficulties with the editor of The Morning Post. (Great laughter.) I should invite them to form my Cabinet. What do you suppose those enlightened men would do? Do you really think that they would suggest from their massive brows ideas which have not already occurred to some of the younger among us? If you took many of the criticisms that occur in the Press, you would inevitably reach the conclusion that by some inexplicable fatality we were always wrong about everything. Well, really not everybody in the Cabinet is quite so bad as that. If we were to toss up every time about every proposition that presented itself we should be very unlucky if we were wrong more than fifty times in the hundred. But in their opinion we are wrong about everything. There must be some equation about this. I am not at all sure that the real and true course would not be that a new journalistic government should be formed who would take complete control of our national affairs, and in three years put everything to rights. I should gladly withdraw from my present position and, resuming my journalistic labours, contribute a few helpful criticisms from outside. I think I should have much more fun than I have from inside. But may I just say this word quite seriously before I sit down: everybody who realises all that we put to the hazard in 1914, all that we so painfully saved from what on three separate occasions so nearly meant shipwreck to everything in those four years, can never, never have made the mistake of supposing that the years that followed the Armistice, and the victory would be easy years. Give me leave to tell you—and with a brief interruption I have been a minister in these fateful days from 1915 to 1925—that you cannot create any government that must not do unpopular things. You cannot have a Government in this country that can extricate you from the aftermath of the war unless we receive a fair measure of patient and friendly public support. (Great applause.) I tell you plainly that to the Labour party a little reorganised—if in the vicissitudes of politics once again to them the opportunity and the responsibility was committed—I would not refuse to give a fair chance. (Hear, hear, and applause.) There are many men in the Labour party who, if they can divorce themselves, as I see signs that they may divorce themselves from extremist influences, are by no means unsuited to make a contribution to the government of the country. (Applause.) I ask only one thing of any government that stands for England in the next ten years—because we shall be lucky if our difficulties are solved in ten years—I ask nothing of any government, I care not under what label it describes itself, except that it shall be a government that stands for England. (Applause.) To such a government, from whatever sources it derives its strength, my support for what it is worth would not be withheld, and I would only, in proposing the toast of the Press in a serious final sentence say this—they will not have taken offence at my pleasantry, nor I hope will they be affronted at a word I will give them of honest counsel—their responsibilities in the conditions of to-day are hardly less than those of the ministers who have responsibilities. The great mouthpieces of the Press have no responsibility, not in the sense that ministers have, because their policy and their view can be changed from day to day. It is still considered disadvantageous if a minister in July announces an entirely different policy from that to which he vowed himself in May. But to the Press such things do not count. You merely turn on another tap. But, believe me, I am deeply anxious to avoid the occurrence of an impertinent dictation, and I think I can avoid it,

CASLON DORIC No. 12 SERIES

9 A 24 a 30-POINT 25 LBS.

BRIGHTON SERVICE
Extension Development

12 A 32 a 30-POINT 24 LBS.

RECENT PRODUCTIONS
Extraordinary Conferences

17 A 42 a 24-POINT 20 LBS.

DISTINGUISHED RECORDER
Many Humourous Reminiscences

24 A 70 a 18-POINT 18 LBS.

PRODUCTION OF LATEST NOVELTIES
Remunerative investments recently reported

34 A 94 a 14-POINT 14 LBS.

THIRD INTERNATIONAL MACHINERY EXHIBITION
Extraordinary development in machinery for printing trade

38 A 112 a 12-POINT 12 LBS.

MODERN ILLUSTRATIONS
New features of illustrations and

46 A 134 a 10-POINT 10 LBS.

PRODUCTION AND COST BOOK
Showing in detail the scientific method

57 A 180 a 8-POINT 8 LBS.

CASLON IMPROVED STEEL FURNITURE
Its great value lies in the time it saves and in the

80 A 232 a 6-POINT 6 LBS.

THE PRINTING OFFICE MATERIAL AND MACHINERY
for the economical production of modern letterpress printing

H. W. CASLON & CO. LTD
EIGHTY-TWO CHISWELL STREET, LONDON, E.C.1

because I realise so clearly how great is your influence and how great your power; truly the duty of everyone of us, whether he belongs to a government or whether he is the powerful spokesman of a great organ in the Press—truly the duty of all of us is to see how we are going to get this old England of ours out of the mess in which it is. (Hear, hear, and applause.) If you think we make mistakes, and of course we do, every government will make mistakes in the existing conditions. Every government has made mistakes in the existing conditions, and we do not ask to be protected from legitimate criticism; but if as long as we are the government you think we are doing our best, if you believe that before we reach a decision we examine and re-examine every relevent argument, well give us a chance. (Hear, hear.) I am sure that that is more and more the tendency of the Press to-day, and I should be unwilling to sit down without placing on record my conviction of the deep and unforgettable service which the Press of England rendered to this country during the war. (Applause.) In my opinion had it not been for the organised and deeply calculated help which the great managers of the British newspapers gave to this public during the war, it is doubtful whether ever the moral, highly tempered as it was of the people of the country, might or might not have survived. My Lords and Gentlemen, I give you the toats of the Press of England; they will forgive me if I have been guilty of an occasional levity at their expense. They will at least believe that in giving you the toast of the Press of England, I give you the toast of that which I believe in my heart to be the mightiest agency that makes for national freedom, and the mightiest agency that has ever ignored the effort of any minority to fasten itself by violent means on the vitals of this country. (Great applause.)

The toast was drunk.

The Right Hon. Lord Riddell: Mr. Chairman, my Lord Duke, my Lords and Gentlemen,—I wish to thank Lord Birkenhead for the graceful things he said about the Press. I confess, however, that I was somewhat disappointed at the earlier part of his speech, in which he made some mordant comments on present day newspapers. He developed in the course of his observations a suggestion in which I think there is more than meets the eye, that the next Cabinet should be composed of journalists, and that presumably the people who reside in Downing Street should move to Fleet Street, and take the emoluments which result from doing service in newspaper offices. Now, as I listened to the noble lord, I could not help thinking that perhaps it is better to have loved and lost than never to have loved at all; because I need hardly remind you that for a considerable period the noble lord was one of the chief contributors to the newspaper press. Now the press touches life at all points. I was very much interested on Saturday night when I went to one of the chief Press institutions of the country. Kreisler, the great violinist, played for three-quarters of an hour. Then there was a performance by a distinguished pianist, and then a lady came on who sang "No one loves a fat girl, but God, how a fat girl can love!" (Laughter.) Now that is a slight indication of the universality of the Press, and of the manner in which they cater for all interests. I was much interested in what Lord Birkenhead said about newspapers. One would imagine from his observations that they were of an original character, and that they were peculiar to our time. Nothing of the sort. People have always been saying, and in particular politicians, that the Press was all that it should not be. To-day, in the course of some of my literary enquiries, I came across some remarks by Mr. Sheridan. I see he described the Press as villainous, licentious, abominable and infernal; but he admitted that he never read the newspapers—(laughter)—and so far as I can gather some of the politicians who most strongly object to criticism never read the newspapers. Well, it is the habit of most people to blame the Press for whatever happens. If trade is bad it is due to the Press. If the Government is unpopular it is due to the Press. If the nation is in a depressed and gloomy state that is due to the Press; or if the nation is too jubilant that is also due to the Press. A really distinguished political writer, whose name I will not give you, remarked some time ago that hatred is acquired by good works as much as by bad, and the Press has suffered as much from its good works as it has from what many people would describe as its bad works. Some reference has been made by Lord Birkenhead to the masters of the Press. I assume he refers to the printers. (Laughter.) As I listened to him, perhaps knowing more about these subjects than he did, I was wondering who was the first person whose speeches and contributions would be accepted if the printers had their way. I am not going to mention any names, but may say the name I had in mind began with B. Well, I sincerely hope and trust that the time will never come when the printers are going to act as censors of the Press. (Hear, hear.) We in this country pride ourselves on the free expression of opinion, and to the credit of printers it may be said that most of them set up a great deal of matter probably every night with which they profoundly disagree. Well, I think that is all to their credit. The noble lord is a distinguished lawyer, one of the most distinguished in the country—(hear, hear)—and he knows perfectly well that advocates are often compelled to advocate causes with which they do not altogether agree. The same remark applies to the printer. The printer often has to set up matter with which he is in entire disagreement. Well, he does his duty like the advocate, and, like the advocate, he is well paid for what he does. (Laughter.) The noble lord said or implied that editors rode in motor cars, and he pictured the poor printer who had no motor car; and he was very badly remunerated as compared with the editor. Now, Lord Birkenhead, my noble friend, should have been aware that it is the printers who ride in motor cars in these days, and that it is the editors, and in particular the proprietors, who walk down to their offices on foot. (Laughter.) He might also have been aware, had he made enquiries, that the reason the newspaper proprietors contribute so largely to the funds of this splendid institution is that they are assured that in the not distant future most of them will have to take their places in the Printers' Pension Fund. (Laughter.) I sometimes count up how many votes I have in this institution. I sometimes count up how many votes Lord Birkenhead has, and my friend Sir Herbert Morgan; and I say to myself that I am certain when my time comes I shall be able to get a nook in the Printers' Almshouses owing to the votes of my very good friends. Well, that is the advantage of belonging to a democratic institution. Of course, there is an alternative. I may

"*The Proof of the Pudding...*"

"Fryotype" METAL solely used on 'The Times' Intertype Battery and on two out of every three composing machines throughout the country—because it is reliable.

FRY'S METAL FOUNDRIES Ltd

25-42, HOLLAND STREET, BLACKFRIARS, LONDON, S.E.1.

Phone: HOP 4720. Grams: "FRYMETALOS, SEDIST, LONDON."

Branches at MANCHESTER, BRISTOL, DUBLIN and GLASGOW, for rapid delivery to all parts of the country.

tell you in confidence that I am not appearing here as a newspaper proprietor, but as a member of the Natsopa organisation. (Laughter.) I hold the position, and I have my card in my pocket, of the official opener of institutions for the Natsopa and other trade unions; and I may tell the noble lord that I am developing this side of my business because I find it highly remunerative. Trade unions are generous in this respect. I have crowds of gold keys which I have pawned—at least I have taken them to pawnbrokers to find out how many carats they are. I can assure you that the trade unions always give you the very best. Consequently I am looking forward to the time when I shall be able to retire from Fleet Street and live on my Natsopa card and on my contributions to the Printers' Pension Fund. Well, the noble lord finished his observations by giving a little advice to the Press. Perhaps it was a proper occasion for the purpose. Perhaps is was quite a proper thing to do, because I have noticed when people ask you how you are, or wish you were well, they usually give you a little advice as to how you might be better. I should like to say a serious word on this much debated subject. Newspapers, although those who are not in the business may not appreciate this, newspapers are really the mirror of the times. Very often people who look in the mirror do not like what they see. I would say to the noble lord that the proper course under such circumstances is not for the observer to try to smash the mirror but to try to improve himself. I am not referring to the noble lord, I am merely taking him as a hypothetical politician. I think if you will take the trouble to examine the Press of any age you will find that it is a reflection of the time. (Hear, hear.) One other thing, it is the custom to pay too much attention to the trivial part of the Press, and too little to what I may call the bread and butter part of the Press. The accuracy of the modern newspaper is one of the miracles of civilisation. When you think of the conditions under which newspapers are produced, when you think of the fact that the news has to be produced from all parts of the world, when you think of the many operations which have to be gone through before a newspaper can be sold to the public, I am sure those of you who understand what is done must often reflect on the credit due to those engaged in a complex and difficult enterprise. (Applause.) Well, gentlemen, I thank the noble lord for what he said, or, rather, for the part of what he said that he really felt. (Hear, hear.) Lord Birkenhead has always been a very good friend to newspapers, and if I may respectfully say so, newspapers have always been very good friends to his lordship. (Hear, hear, and laughter.) There is one peculiarity about newspapers—even the much maligned editors usually know a good thing when they see it. (Applause.) They usually know a clever person when they see him. Now many of you may not agree with Lord Birkenhead's opinions, but I think every one here must recognise—he will forgive me for paying him this compliment, I am sure—that he has one of the cutest and most interesting minds in the country. (Hear, hear, and applause.) I think that is generally recognised. Consequently I think that his lordship has very little to grumble about in reference to the Press. (Hear, hear.) Before I sit down I should like to congratulate Sir Herbert Morgan on the remarkable result of his appeal. In these dry and arid times it is indeed a difficult matter to raise such a sum as he has raised to-day. I was invited by Lord Birkenhead to make an excursion in connection with this subscription list. When he put that proposal to me he was quite unacquainted with the condition of my banking account, or with the fact that I have recently signed my application for one of those almshouses which the Printers' Pension Fund have at their disposal. However, I shall carefully consider what he said at the earliest opportunity.

Lord Birkenhead: Now.

Lord Riddell: Not at all, sir.

Lord Birkenhead: It is the earliest opportunity.

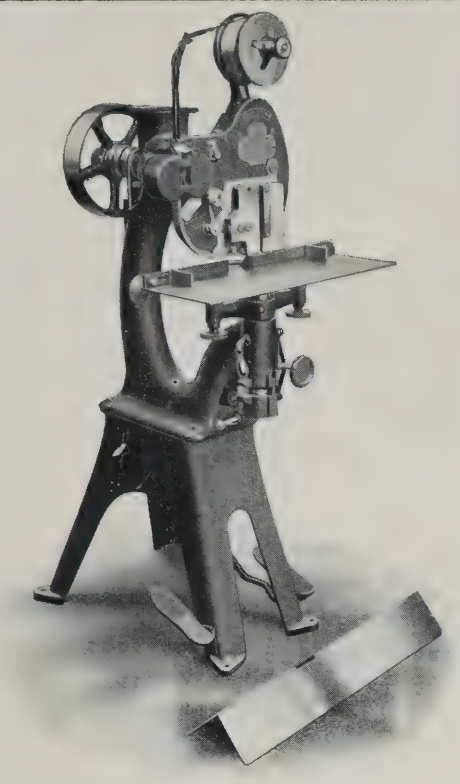
Lord Riddell: Well, what I should like to know, gentlemen, is what commission Lord Birkenhead is going to get on this.

Lord Birkenhead: Supposing I get none?

Lord Riddell: Well, you will not if I do not give anything; but I do not like to let an invitation of this sort go by. (Hear, hear.) I think it would be very ungraceful if I did. I am prepared to increase my subscription under certain conditions. Those conditions are that I am prepared to give another five hundred pounds to the fund provided that this amount is made up to two thousand pounds, and provided that my friend Lord Birkenhead will be willing to make some contribution which is appropriate to the occasion.

Lord Birkenhead: I will say exactly what I will do. Lord Riddell is the heirless master of millions. I have many children and have nothing. Five pounds to me is, I suppose, exactly what two thousand pounds is to him. I will give ten pounds if he gives a thousand pounds. (Laughter.)

Lord Riddell: Of course, I am not going to engage in this indecent examination of Lord Birkenhead's means and my means. All I can say is that from the outward appearances he is the owner of the millions and I am in the position which he has just described as relating to himself. Perhaps that may be the reason for the difference which he described, but which I do not admit exists. Well, Sir Herbert, I do not know whether you can make use of it in any way; but it is the practice on these occasions to offer something for sale, or for some enthusiastic gentleman to say that he will give so much money if somebody else will join him in his laudable enterprise. So far as I am concerned, I am quite prepared to start the ball rolling. (Great applause.) Before I sit down I should like to say this: I have responded to a great many toasts in my time, and I have proposed a good many; but this is the first occasion on which anybody has succeeded in extracting money from me under these conditions. (Laughter.) The other night I happened to be at the Guildhall at a solicitors' dinner. Lord Birkenhead spoke, and he spoke in regard to this new Land Bill. He told the wretched solicitors there: "This," he said, "will mean a lot of work for you. But you get on with it. I have shown you the way. A hundred years hence I shall be known as one of the greatest law reformers in history. You will not be known, but you will have done the work." (Great laughter.) I can quite see that is what is going to happen now. (Renewed laughter.) His lordship will go down to history as one of the greatest benefactors of the Printers' Corporation. I who have fallen a victim to his wiles shall not be known. (Laughter.) I can see the time coming when the noble lord's bust will be set up in Mr. Mortimer's room. I can see that the time is coming when on the occasion of all Printers'



No. 3–J.

"NIAGARA-PERFECTION"

WIRE STITCHER

NEW MODEL No. 3-J

Two Sheets to $\frac{7}{8}$-inch
Wire used, 20 to 30 Gauge

ENTIRELY NEW DESIGN
Patents allowed and pending

The fastest running and most positive Wire Stitching Machines ever invented for General Purpose Work

Manufactured by The J. L. Morrison Co., Inc., New York

Originators of "PERFECTION" Wire Stitching Machines

FULL INFORMATION FROM

The Chas. D. MACKAY CO.

50, Gray's Inn Road, - - LONDON, W.C.1

When thinking "Perfection" think "Niagara-Perfection"

Telephone No.: HOLBORN 5256

Our Best Advertisement

SERVICE

There is always Room at the Top.

At West End Lane, Barnet, Herts., we have installed the Most Modern Plant and every Labour Saving Device for Offset Printing. Book-work and Music reproduction our speciality.

We photograph on to Customers' Plates for Offset or Direct up to 60in. x 40in.

PHOTOTYPE LIMITED

WEST END LANE, BARNET, HERTS.

Telephone: BARNET 2111.

Pension banquets Lord Birkenhead's picture will appear with those of His Majesty the King, the Prince of Wales, the Duke of York, the Right Hon. Benjamin Disraeli, the Right Hon. W. E. Gladstone, and Charles Dickens; and as for Lord Riddell, many people will say, "He was a harmless man. He meant well, he responded to one of the most eloquent appeals made on behalf of the Printers' Pensions Corporation. The man who made the appeal was Lord Birkenhead. He was a great orator. He knew how to touch the heart. He even touched the flinty heart of Lord Riddell." Well, this is not a pleasant prospect, and, Sir Herbert, I can assure you that before I again accept an invitation to this banquet, and to respond to the toast of the Press, or any other toast, I shall always make the enquiry, "Is the person who is going to propose that toast Lord Birkenhead?" (Laughter and applause.)

The Secretary (Mr. Joseph Mortimer) then read out a list of contributions which had been received since the list which had already been circulated amongst the guests. It reached a total of £33,250, the largest sum ever announced at a Printers' Pension festival, with the exception of the year when His Royal Highness the Prince of Wales presided.

The next toast was "The Art of Printing."

The Hon. Sir Henry A. McCardie: Mr. President, my Lords and Gentlemen,—I have to propose the toast of "The Art of Printing." When I look round this great room to-night, and I see those who are acquainted with the practical, the technical and scientific aspect of that art, I am reminded of a story of Mascagni, the great composer. He was walking down a street of London many years ago, and he saw an organ grinder pitching out one of his tunes. Mascagni did not like the speed at which the tune was poured out, and so he took the handle and delivered the tune in his own method. He gave the man a shilling. The next morning he happened to be walking down the same street, and there was the same organ grinder turning out the same tune; but upon the chest of the organ grinder was a great placard, and upon it was written in distinct letters, "I am the pupil of Mascagni." (Laughter.) I feel to-night that I am indeed a pupil of those who are around me, for when in the course of casual reading I looked up the origin of printing, where it was first practised in Europe, I confess that confusion was the result. Whether it was Switzerland, or Holland, or Germany, or Rome, or Venice, I know not. The state of confusion was absolute. It recalled to my mind the schoolboy who was asked where he was born, and he said, "I was born in London, but unfortunately both my father and my mother were in Wales at the time." (Laughter.) But at all events Caxton was a Britisher, and his name stands high in the record of the printing art, our great art; for, after all, the history of printing is the history of literature, the history of statesmanship, the history of science, and the history of commerce. Five hundred years have elapsed very nearly since Caxton first printed his book, and since then how the art has gained in dignity! I envy the printer who first printed "Romeo and Juliet," who first put into print "Paradise Lost," who first printed the despatch that announced Trafalgar, who first printed the despatch that announced Waterloo; and if I may say so as a mere judge, I feel that printing has advanced in dignity from the first. Anyone who takes up a paper on art, a paper on nature, a paper on science, will observe the growth of dignity. It recalls to my mind the story of John Crome, the landscape painter, who gave advice to his son, "John," he said, "paint for fame. If you see a cottage, seek to dignify the cottage." The art of printing has grown in dignity every year It has in itself a spirit which expands and a spirit which lives. If I may slightly alter the lines of Mr. Laurence Binyon I would say: "Captains and conquerors leave a little dust, and kings a dubious record of their reign; the sword of Cæsar, there it lies in rust, but the printer—the printer doth remain." (Applause.) Weighty publications have proceeded from the printing press. The dictionary, a vast volume, or vast series of volumes, without a mistake; although perhaps you remember the Scotchman who decided to read the dictionary often, and he read it through two or three times. Then he was asked, "Well, how do you like the dictionary?" and he said, "Well, it is an excellent volume, but it changes the subject uncommonly often." (Laughter.) The multiplicity of volumes that are poured forth to-day! Anyone who takes up The Times Literary Supplement, or a like volume, is staggered by the output of the press to-day. He feels like the politician whose wife was expecting an interesting event; and the doctor came in after the appropriate period, and said, "Mr. Nemo, I congratulate you, I congratulate you heartily; there are triplets." The astonished politician said, "Triplets? Triplets? Triplets? It cannot be, doctor. I demand a recount." (Laughter.) But when one looks at the output of the press one likes to recall the words of Thackeray that were printed, I think, nearly eighty years ago, in which he said, "Fun is good, truth is better, and love is best of all." And here to-night in this hall, amidst this great gathering, I like to realise the truth of those words. Every great art may have its successes, its triumphs and its splendours; but everyone engaged in a great art is also engaged in a great struggle. Along the pathway of progress you will always find those who have fallen by the way. The scythe of death is always busy, and the sword of misfortune is always falling. Its blows are sharp and merciless. It is said that every epoch has its secret, and I believe that the secret of the epoch in which we live is this: that it has an ever-deepening social consciousness, an ever-growing sense of the duty to help those who are less fortunate—(applause)—and the watchwords of this our time, the great watchwords, and the words which will lead to a better future are these: kindliness, sympathy, and good will. In these words there rests the spirit of the higher and nobler communism which will make for the good of this country, and with these words upon my lips, and with the spirit of these words in my heart I give you the toast to-night of the art, the great art of printing. (Applause.)

The toast was honoured.

Sir Andrew Caird, K.B.E.: Mr. Chairman, my Lord Duke, my Lords and Gentlemen, and I am afraid I must add, Comrade Birkenhead,—We as printers and as journalists thank Mr. Justice McCardie for the very kindly words, and the very appreciative words, in which he has proposed this great art and industry, the art of printing. (Hear, hear.) It is a very pleasant event requiring newspaper people to meet judges for once on what I may call level terms. (Hear, hear.) Some of us are in the unfortunate habit of having to meet judges in very different cir-

BRIDEWELL ART

is a high-class art paper suitable for the best printing jobs, and at a very competitive price. Ask for trial sheets.

SAMUEL JONES & CO., Ltd.

GUMMED & COATED PAPER MAKERS

BRIDEWELL PLACE LONDON

Established 1821

BLADES · EAST & BLADES LTD

Abchurch Lane
Cannon Street
E.C. 4

Works :
LEONARD STREET :: FINSBURY, E.C. 2

Rotary Photogravure Printers
Double Protective Cheque Printers, Stationers, &c.

TELEPHONES

Works: Clerkenwell 3636, 3637, 3638.
City Offices: Central 212, 213, 214

ESTIMATES AND SPECIMENS SENT POST FREE ON APPLICATION.

HAVE YOU A STATIONERY BUSINESS

If so, you should read "THE BRITISH STATIONER" each month, the leading Journal in the 'Stationery Trade' and Official Organ of the Stationers' Association of the United Kingdom.

Particulars of Subscriptions from the Publishers:

F. W. BRIDGES, Ltd.
Avenue Chambers, Southampton Row, LONDON, W.C.1

REAL Business Getter wants to sell Printing Machinery, Automatic Feeders or Printing and Service for any substantial go-ahead firm more concerned about making profits than keeping remuneration down to mid-Victorian levels.

Export negotiator and interviewer, forceful correspondent, managerial and outside experience (Commercial, Sales, Publicity and Engineering Works). Knowledge Printing Machinery and Methods. Good connection.

Opportunity to earn big money first consideration ; high administrative post desirable only so that Advertisers plans for propaganda and Sales Organization can be carried through without obstruction.

Advertiser (not unemployed) could secure valuable Continental Printing Machinery Agencies for firm desirous extending or commencing new department.

Payment by results only (low salary and high commission, or no salary but drawing account against commission during first months). Only live propositions please. Write Box 124, c/o 6, Bloomsbury St., W.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

cumstances from these. We do not get a quiet, polite invitation like Mr. Joseph Mortimer and Sir Herbert Morgan sent us, but a little note signed by the Lord Chancelllor in rather peremptory terms, without any R.S.V.P. at the end, and we are required to be in the neighbourhood of Fleet Street after a very early breakfast to sit on a very hard bench and a very narrow one, and to contemplate three distinguished gentlemen in mediæval robes, sitting far above us and looking very stern indeed. We know from the speech which we have just heard that those red robes, if they enhance the dignity of the judges do not entirely veil the humanity which was the leading note of Mr. Justice McCardie's speech. (Hear, hear.) When we go there we do not know whether we shall be merely asked to make a donation, which the judges themselves fix, for an unknown pension fund I hope, or whether we shall be able to leave and resume our duties in the neighbouring street. I believe it has been suggested that the constitutional dread which all governments have always had of printers, and which we can see to-night still exists—it has been said that something like that was in the mind of the Government when they moved the Law Courts from Westminster and planted them down at the one end of Fleet Street, having in mind that Newgate and the Old Bailey were at the other. But if that was intended to overawe the printers of London, and particularly those in the little narrow Fleet Street, it certainly has not had that effect up till now. Mr. Justice McCardie has spoken of the joy which it must have been to a printer to set up the despatch from Trafalgar, and Wellington's despatch from Waterloo. We have not now the printers who did that amongst us, but we are pleased to see that two of our great newspapers which printed and published those despatches still exist and prosper to-day. (Hear, hear.) One of them even had the honour, or at least the distinction, of printing the despatches from Boston which recorded the foundation of the United States. Some of us have read those battle despatches, but I do not know anybody yet who has discovered the story of the foundation of the United States. For the last twenty-five years printing in this great city has progressed enormously. The general printer is, of course, very much more numerous than the newspaper printer, of whom we hear so much. I believe that the total number of people engaged in the trade in London is something like sixty thousand, whereas in the newspaper trade we only can claim ten thousand. But we, too, have made great progress. The newspapers to-day are not so numerous as they were twenty-five years ago, when we had twenty-three morning and evening papers in London as compared with fifteen to-day. But mechanically, typographically, in speed of production, in numbers turned out, we are infinitely greater than we were before. The picture papers which used to subsist on woodcuts—very clever, very artistic, very slow, very late—are now of an entirely different character altogether; and I think I can claim that the newspaper branch has also improved enormously. We can put newspapers to press much bigger than in those days, and in half the time. We can print very many more, and I think, with all respect, that they have better matter in them. In this work the old comp. has been one of the greatest possible elements. Twenty-five years ago displayed advertisements were absolutely unknown. An advertisement in The Times probably consisted of the name of a firm repeated ninety-six times. I have found one advertisement where the name of a newspaper was repeated fifteen hundred times, and that was all it said. The old comp. has had to work machines, he has had to develop his art. He has kept his place, and improved the papers, and I think he is entitled to congratulations from everybody. As to the magnitude of the newspaper industry, if one of our distinguished statesmen would take the trouble of walking from Bouverie Street to the Thames Embankment, with a slight deviation in the end, on Saturday night, and make the mathematical calculation, he would discover that in that little stretch of four or five hundred yards there are produced no fewer than eleven million newspapers in thirty hours. All these newspapers and the tens of millions of newspapers that are printed in that street every day, are delivered throughout the entire country, and delivered one by one—not in bulk, but one to each individual person—with the celerity of a post office and the inevitableness of an income tax demand. I say it is a great and very important industry. It is a rather good piece of organisation for a little street like Fleet Street. We are happy to-night in having this toast proposed by Mr. Justice McCardie; because I think there is no judge on the bench, and very few lawyers anywhere who know as much about newspapers as he does. Nobody, I believe, has ever drawn so many defences of newspapers in very difficult circumstances as Mr. Justice McCardie. I am glad to say that he does not trouble us with prosecutions. The defence is what we want, and I think he could put up a magnificent defence to a speech which we heard earlier in the evening. Anyway he has got us out of tighter corners than that. He is still a great friend of newspapers. The lawyers and the printers are the only two classes of professions, I believe, who employ devils. I am told that when Mr. Justice McCardie was at the Bar, his practice was so gigantic that on many occasions he was engaged in every one of the courts of the King's Bench at the same time, and had a devil in every one. Printers cannot afford so many devils. He is still a great friend, a very esteemed friend, of the newspapers; and in these days when Cabinet Ministers are barred from writing for the evening papers, Mr. Justice McCardie is one of the esteemed and distinguished contributors to the Press. I do not know what machinery exists in the Law Courts for alloting what I may call the interesting cases to particular judges, but I do know that my friends on the evening papers tell me it is a very great pleasure to them to know that to the bachelor judge seem to be allotted, either by accident or design, all those amusing cases which have to do with what I believe is generally called millinery. For these benefits we would thank Mr. Justice McCardie, and for the kind words he has said about our art and industry. I think I have voiced the opinion of everybody connected with this great business in London in thanking him for the kind words he has spoken. (Applause.)

The last toast was "The Health of the President."

Sir William E. Berry, Bart.: My Lords and Gentlemen,—After the extremely astonishing display of modesty of the last speaker, who never mentioned the name of a single paper he was connected with, I will now give you the toast of the evening. I don't know that I feel very

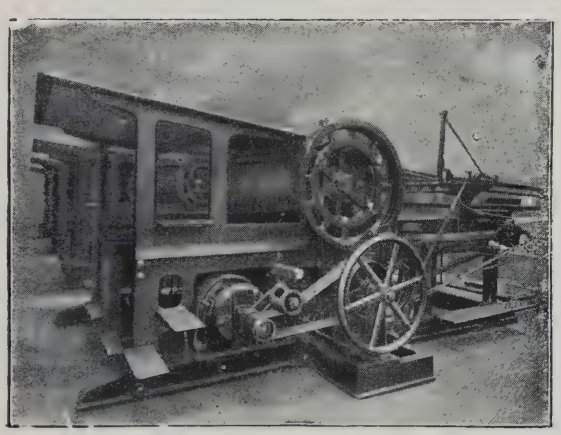
You Want Best Seats—We Have Them!

This is a famous Slogan. We feel like that about our Typewriting Bank and Bond Papers. The big tonnage we make enables us to produce economically and competitively NATIONAL TINTED BANK AND BOND PAPERS. Give to your work just the distinction and competitive price which secure orders. Bill-heads, letter-paper and memos, advice note, system work—All uses are provided for. A range of samples can be had on request.

National Paper and Pulp Co., Ltd.,
201, Upper Thames Street, London, E.C.4.

Telephone: CITY 9094. **Telegrams: "WOODPULP."**

Individual Drives



economise
Space and Power
and give
Maximum Output.

Every machine can be run at the maximum speed suited to the paper and work independently of all the others, and no power is wasted in between the runs.

We have been manufacturing and applying electric motors to printing machines for over 25 years.
Let us look into *your* problems.

QUALITY, EFFICIENCY, SERVICE.
Electromotors Limited
OPENSHAW
MANCHESTER.

much inclined to do it. Sir Herbert Morgan, in his presidential address, told you of every distinguished man who had been president of this society before him. He told you of Disraeli, he told you of Gladstone, he told you of one or two others; but he never mentioned my name. He also told you the names of a number of printing firms in the city of London which he said were historical. I have no doubt they are, but it so happens that I do not own a single share in any one of the firms he mentioned; and since that time, with the aid of what I may term the Machiavellian Mortimer, he has had the pleasure of announcing to you that he has beaten the record total which I achieved. Gentlemen, those are very bad introductions indeed to my job of proposing his health. It so happens that I have known him probably longer than any other man in the room. If I were to tell you all I know about him the evening would end in trouble. I am not going to attempt it. I remember him twenty-five years ago, when he was connected with a printing firm, and when he started what I might call the Renaissance of printing in this country. (Applause.) Personally, I do not think he has ever received anything like the credit that he is entitled to for the work he has done in connection with the printing industry. Those of you who are old enough will remember those stodgy and dull catalogues, and commercial literature that we issued in this country at that time; and you will also remember that it was Sir Herbert Morgan who started the new movement, and was the leader in the much more artistic efforts of the printing trade that we know to-day. In those days your chairman was a mild, and modest, and almost a blushing person—quite a different man to the gentleman who sits in the presidential chair to-night. I can say that with authority, because I have partly brought him up in the commercial world. But since those days he has developed; I think Sir Herbert Morgan has been connected with more public bodies than any man I have ever known. He has achieved, I think, the reputation of being the biggest beggar in London, and his effort to-night shows that he begs with some skill. In the days I speak of he was just connected with the printing trade. To-day he has developed into what we would all like to be, a commercial magnate. I was looking up his record the other day, and I found he was the director of nearly twenty public companies. That is a wonderful thing to have achieved when he only started in the printing trade like we are all engaged in now. I congratulate him very sincerely. I congratulate the chairman of Lever Bros., who I think is present to-night, on the fact that he has as a colleague to-day Sir Herbert Morgan. (Hear, hear.) He will go far if he listens to Sir Herbert Morgan very insistently. To me it is a very great pleasure indeed to see Sir Herbert Morgan occupying the place of honour. I think it is a great honour indeed for anybody connected with the newspaper or printing business to be chosen as President of this festival; and I am sure no one, considering the life he has led in regard to this trade, deserves it more than does Sir Herbert Morgan. Therefore, with very great pleasure indeed, I ask you to drink the health of Sir Herbert Morgan.

The toast was drunk with enthusiasm.

The President: Nothing could give me greater pleasure than the fact that this toast has been proposed by one of my oldest, if not my oldest friend, Sir William Berry. It has been a source of enormous pride to me that as a result of your efforts—not mine—I have been fortunate enough to be the President on an evening during which almost a record has been created. (Hear, hear.) It has nothing to do with me at all. It is just because as the work of this Corporation has been carried on from year to year it meets with greater and greater appreciation, and I happen to be the point on which your generosity to-night has focussed. I am enormously proud of being and having been a printer. I have seen some old friends to-night whom it is my custom and privilege to meet. It is because of those old friends, because I know that they are pleased to see me here that I am pleased. (Hear, hear.) To take this chair is a great honour, but it is also a great responsibility, and I cannot be otherwise than gratified and grateful for the assistance that all of you have given me. It was my good fortune to unearth a band of friends as stewards, some of them unknown to the printing industry, but all of them delighted, I am sure, to feel that they have taken some part in this great gathering. Unless I had achieved that record I should have felt a very unworthy President. I can sit down with a feeling of pride that will last me, and should last me the rest of my life—(hear, hear)—because as your spokesman, as your instrument, under the guidance of Mr. Mortimer, I have been accredited with achieving something which is to the credit of the trade, to the credit of humanity and the credit of Englishmen. (Applause.)

The Secretary announced some further sums of money received, three contributions totalling £220, the assembly sang "God save the King," and this terminated the proceedings.

Caslon No. 12 Doric

THE new Caslon No. 12 Doric face, specimens of which we show in our advertisement (page No. 769), is a worthy addition to the already extensive series of Doric face made by this well-known firm.

It is in keeping with the tradition of the house that new faces should be from time to time added to those which are already well established, as in addition to the quality of these new faces, the use value to the printer is extended from the fact that it enables him to utilise the other faces of the series he already has.

As will be noticed, the face is characteristically plain, bold and effective.

The range of sizes is adequate, and the whole series is one which isworthy of the attention of all progressive printers.

EXAMINATIONS in costing and estimating will be held at Stationers' Hall on Monday, 14th December, 1925, at 6.30 p.m. Applications must be received not later than the 5th December.

MESSRS. F. W. WHITE & CO., who work exclusively for the trade, have built for themselves a thoroughly up-to-date new printery at Albion House, New North Street, Theobald's Road, W.C.1.

MESSRS. W. CANNING & CO., LTD., Birmingham, have obtained registration of the name "Canning" as a trade mark relating to electro-plating, polishing and lacquering machinery of their manufacture.

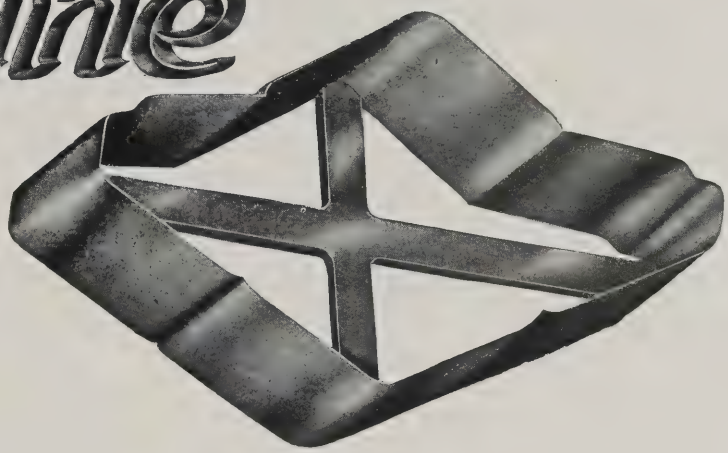
EVERYONE KNOWS that to obtain **THE BEST** results good **CUTTERS ARE** essential.
Cutters **MADE AT**

Erskine
WORKS

are guaranteed accurate to pattern and of the best quality steel. Entire satisfaction is assured if you send your orders to—

K. JOHNSON & SONS,
ERSKINE WORKS,
LEICESTER.

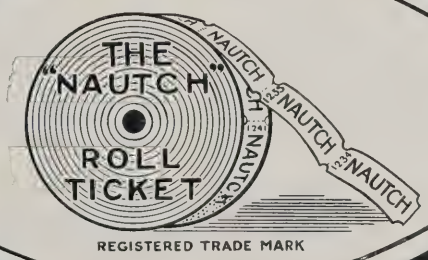
Phone: 178 PRIVATE EXCHANGE



Envelope Cutters can be made to any shape and size, with stay bars or without stay bars, and any depth.

WE ARE THE SOLE MAKERS OF
THE "NAUTCH" SERIES
OF

SEND FOR LATEST LISTS



REGISTERED TRADE MARK

TRADE DISCOUNTS ALLOWED

EASY-TEARING ROLL TICKETS

HENRY BOOTH (HULL) LTD
TICKET PRINTERS HULL.
TELEGRAMS: "NUMERICAL HULL" TELEPHONE: CENTRAL 7491.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

TYPE WAS MADE TO READ: As purely straightforward matter in books, newspapers, magazines, and the like; also in displayed form for advertisements, news headings, title pages and other media where it is desired to give emphasis and formation of design to groups of words and sentences.

It is now generally acknowledged that wording suitably displayed can dispense with punctuation marks and appear quite as clearly expressed. This is possible even when all of it is set in the same size of type, and when each line is a sentence complete in itself. Look at the following, taken at random from a newspaper advertisement:

DODGE BROTHERS ENGINE
A MODERATE INITIAL INVESTMENT
LOW OPERATING COST

A comma *may* be placed at the end of each of the first two lines and a full point at the end of the third, or a full point at the end of all three lines; but they are so separated by sense that as displayed lines points are superfluous.

As run-on matter points would have to be taken into consideration, for the simple reason that punctuation (or its omission) will frequently alter the meaning of a sentence. Most of us remember the old snag, how "Charles the First walked and talked half an hour after his head was cut off." It is obvious that the omission of the comma after "talked" allows an entirely different construction to be put on the meaning. This illustrates how important is such a little thing as a mere comma—it can change the normal into an absurdity—and why it is necessary for the display hand to understand and appreciate sense of copy and correct punctuation.

Breaking the wording by sense is another important point. Take the following sentence:

SAVE FIVE SHILLINGS IN THE POUND
ON YOUR HOUSE LINEN

This is ever so much easier to read, and "scans" more naturally than

SAVE FIVE SHILLINGS IN THE
POUND ON YOUR HOUSE LINEN

Whilst, however, the wording may be related, the treatment of it might lead to misunderstanding when all is set in exactly the same type, although the lines may be broken by sense. Neither will points at the ends of lines make any difference:

ALL WOOL GABARDINE DRESS
CIRCULAR SKIRT
NEWEST SHAPED COLLAR

This looks like three separate pieces of soft goods, and the inclusion of full points would accentuate such impression. One simple way out of this difficulty is to place the first line in even capitals, the second and third lines in capitals and lower case:

ALL WOOL GABARDINE DRESS
Circular Skirt
Newest Shaped Collar

By this mode of treatment the second and third lines become relative to and amplify the first line, and are not separate articles of wear. And points at the ends of lines will not affect the meaning.

The following excerpt from an Irish paper aptly explains how type should be used: "Art in Printing is not the way of wild extravagance, weird display, but rather the unobtrusive thrall of type that gives you no shock at all, but draws your eyes to the page with zest, and holds your mind to the *thought* expressed. We must keep ourselves to this simple creed: Type was made—and is meant—to read!"

Naturally there are many ways and forms of giving expression to words in type, and for the purpose of demonstrating a few points let us take the following sentence: FOR GOOD PRINTING SEND THE ORDER TO J. S. WIDE, treating it in part and as a whole to illustrate various aspects during the process of construction. Although simple in application, the principles and points raised may be readily applied on a larger scale with similar results.

Commence by using the word PRINTING by itself in a given space, the dotted lines in the illustrations representing the size of the paper.

Example 74 shows the word placed in position on the paper without any border or other decoration. As type was made to be read, many will agree that the word needs no embellishment, because there is nothing competing against it for attention. But this does not always apply—tastes differ.

Either through lack of accommodation or limitation of income a family may use their kitchen as a dining room also—in which case they are tempted to include in the furnishing little extra comforts and decorations which would be entirely out of place and superfluous in the kitchen used solely for cooking. Fitness for purpose counts—in printing as well as in individual tastes—and the object to be attained must remain paramount all the while.

Example 75 shows a method of emphasis by providing the type with something to "stand" on; but it is an entirely false effort. First, because the rule is stronger than the type, it detracts attention. Secondly, with no competition the word needs no special emphasis which underlining provides. If the underlines were printed in colour, a bright or strong colour would recede the word, a dull grey colour might clash. The better plan would be to leave the word alone, and seek some other means to give tone to the panel.

Example 76, with a single line rule round, and giving ample white space round PRINTING, may be considered to partially meet the case. Somehow, though, there seems a lack of finish in a single rule

Example 77 shows the effect of a double line rule, and this is far more satisfying. The single line is rather weak, yet to use a much stronger rule would give it a hard finish. The double rule gives a colour value more consistent with the type face; it seems to work more harmoniously with the type, and takes away the barren effect. The contrast created by the disposition of white space between type and border and paper margin prevents competition between these two forces.

Example 78 goes into the more ornate style, and is quite permissible. Be careful, however, to use a border that is subservient to, and does not dominate, the type—type was made to be read.

Example 79 will explain my meaning. Here the same border as in Example 78 has been brought closer to the type, with the result that you find yourself almost *spelling* the word instead of reading it. The action of reading is perceptibly slower, because the message does not stand alone—something else is also demanding attention. Although you read more slowly, it does not of necessity sink deeper into the mind; the action is slower because PRINTING is more difficult to read. This is a waste of time and brain energy. Where there is plenty of room the space should be used to aid readability, not detract from it.

The reader will see from these simple examples what an important part white space plays in relation to the type message; and it is wiser to err on the side of too much rather than too little

PRINTING

EXAMPLE 74

PRINTING

EXAMPLE 75

PRINTING

EXAMPLE 76

PRINTING

EXAMPLE 77

PRINTING

EXAMPLE 78

PRINTING

EXAMPLE 79

margin. To avoid a monotonous effect guard against white space between type and border, and between border and edge of paper, being equal. Better effects are always obtained by contrasts.

Now let us alter the size of our space and allow sufficient room for the whole of the wording, FOR GOOD PRINTING SEND THE ORDER TO J. S. WIDE, but continue to treat it in stages.

Example 80 commences with the word PRINTING. This stands out alone, has only one general meaning or inference, and there is no detraction by any other wording.

There is no absolute necessity for either border or ornament to emphasise FRINTING or to " hold it in." As regards the position, personally I think the eye line, as shown, is the most natural. I have seen simple lines like this placed much closer to the head and nearer to the left, thereby following out certain principles of book margins; but in an isolated word like this it would seem out of place, because there is nothing else immediately connected with it to justify the idea. When titles are so treated there is generally more than one word in them. Where the principle of wide outside paper margins are featured, it would be permissible to give some effect to such a style even in this example. For present purposes it loses its point and becomes practically valueless.

Example 81 goes a step further by publishing the name of the firm with the nature of the business; wherever they are placed, used by themselves they have a harsh atmosphere and lack finish. One method of getting over this difficulty is to link up the lines by a rule panel, as shown in this example, inside of which might be printed the firm's trade mark or some suitable stock block, preferably in colour. (It may here be added that J. S. WIDE *is* the name of a printer, with two letters transposed.)

Example 82 becomes more definite by announcing that J. S. Wide supplies good printing. It is here that the type formation begins to assume shape, but it is still too " loose " to stand alone; so the effect of a rule border is tried, which helps to hold it together.

PRINTING

EXAMPLE 80

PRINTING

J. S. WIDE

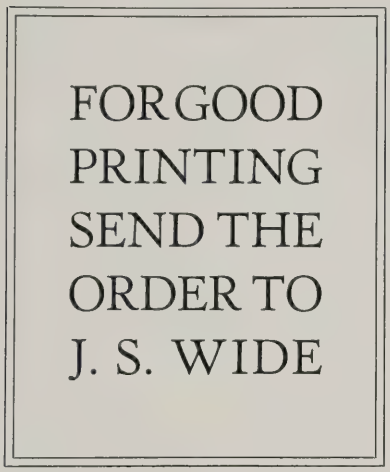
EXAMPLE 81

FORGOOD
PRINTING

J. S. WIDE

EXAMPLE 82

Example 83 embraces the complete sentence, FOR GOOD PRINTING SEND THE ORDER TO J. S. WIDE. This suggests a definite instruction that if you want your next printing order well produced let J. S. Wide execute it. Some idea of the effect of a single line border is seen in Example 82. Compare it with the double line border here shown, and form your *own* opinion as to which you think looks better.



EXAMPLE 83

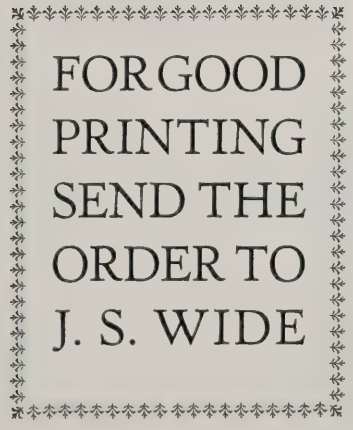
Example 84 reminds us once more of the slogan "Type was made to be read," as mentioned in description of Example 79, the principle applying even more strongly. In example 79 there is only one word to consider, and the mental effort is not so great. In the present Example 84 there is a complete sentence running into five lines of capitals, which demand concentration of eye and brain; the placing of the border in such close proximity immediately puts a competitor in the field, and, as already explained, makes reading more difficult.

Example 85 proves this. The same kind of material is used, but the border is farther away from the type, helping to decorate the page and give a pleasant finish; *but by placing it farther away it becomes subservient to the type.*

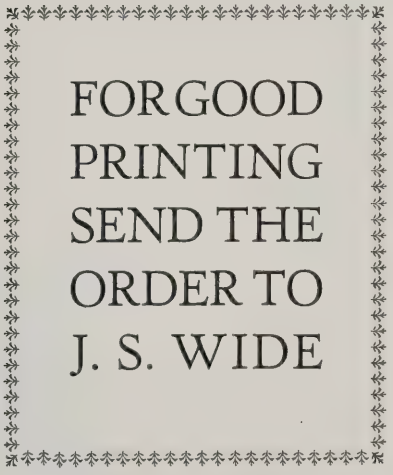
There are other shapes, with type in lower case, lines vary in length, and an awkward name for printer. Variations must be treated on their merits. Though treatment may vary, basic principles remain.

All type used in the foregoing examples is set in Stephenson, Blake & Co.'s Verona series, which they kindly supplied for demonstration purposes.

Will friends please remember to send along to me their business (and special private) greeting cards and business calendars as usual? Those suitable for such a purpose will be reproduced in these columns. All correspondence and specimens for review in Craftsman's Corner should be posted direct (carefully packed, to prevent maltreatment in the post) to H. Naylor, 8, Aubert Park, Highbury, London, N.5.



EXAMPLE 84



EXAMPLE 85

QUADS

THE selling price of "The Confessions of a Capitalist" is 18s., not 25s. My apologies for the slip in last month's "Quads."

I KNEW George Arnold was a good sportsman. And now he and his firm colleagues have put £3,000 on a Yorkshire race meeting.

ON the human race, if you please. And on that particular section of the race which has its "meeting" in the miscellany of halls and walls, of floors and stores, of cottages and lottages which are futuristically flattered as Leeds University.

OF which Mr. George Arnold is Pro-Chancellor.

THREE thousand pounds—the Arnold gift to Leeds University—is a splendid gift by one firm in our craft. Col. Stephenson, of Stephenson & Blake, also, I believe, assisted Sheffield University very handsomely, he being the Pro-Chancellor. Matters of pride for all of us are these.

WE won't grudge our type bills if we see fine gifts to our youth, made by our typefounders.

NOW then, Mr. Typo—you who have hugged those old "bodies"; you who have had that three-line great primer in your shop ever since it was nonpareil—get out your pen, or your quill (if you haven't yet found that pens have "come in"), and write an order for new type, so that our typefounders can more easily go on assisting our new universities.

CALLED to Scarborough the other day, I met Sir Meredith Whittaker in his pleasant home. It is good to testify to his fine health, his extraordinarily alert mind, and his keen interest in and effective—very effective—participation in affairs. At 84 this ex-Mayor of Scarborough is chairman of three Corporation Committees, and member of several others, and apparently one who can critically, perhaps even disconcertingly at times, re-member all.

HE bids fair to be one of our centenarians, and still alert at that.

INCIDENTALLY, he put this point to me. He said: "I was asked to report on a certain rotary newspaper machine. It had its points. It might be called a bargain. It *might* be. Was it? What was to be noted in that machine was that ordinary news, strong enough to pass easily through other rotaries, could not stand up to the pull on this one. You had to add 15 per cent. to the strength of your paper. Think of it. Every normal £1,000 worth of news stock costing you £1,150. Now work out how much bargain you've got in saving £1,000 or so on the press." I'm perhaps not remembering quite textually, but the 15 per cent. extra strength was his figure.

THE little reminder is by way of being one more of his many services to us all.

ANOTHER service is the good counsel, at any rate the good example, he gives us of the possibility of abstraction. That is his word. Of concentration, if you prefer the term. Of focal as distinct from marginal vision. When intent on a demonstration, an argument, a specific interest of any kind, he can be quite undisturbed, and seemingly quite unconscious of everything but the immediate interest. Nothing admitted to sensory consciousness except on business—the exact point of that exact moment.

I WISH he'd write some jottings about his collection of medals and his other hobbies.

NOW about that very different type of man—"grandfather" as commonly contemplated.

I'M rather tired of grandfather. Or perhaps I should say I'm dubious about him—as to whether he ever existed. Grandfather who was such a model; who knew and loved all his men and made them such companions; grandfather who came to work himself at half-past six, and was the last to leave; grandfather who had eyes all round his head for any possible improvement, and was such an encourager of the inventor; and who made Britain the workshop of the world.

BRITAIN never was the workshop of the world; which always had a good many workshops; and grandfather didn't do what he might have done. Young Perkins gave us the aniline dyes, and grandfather, that is Perkins's employer, wouldn't even spend £3 on a chemical balance Perkins wanted. In the end Perkins went to Germany, and she has had the dye industry which he created; an industry specifically based on the Perkins inventions.

SIXTY-FIVE years ago, David Smyth, a Belfast man, became the pioneer of the book-sewing machines of the world. He came to London with his invention and tried for a year or two to get financial support. Grandfather wouldn't look at him, as we phrase it; so Smyth went to America, though that war-devastated country was not the sphere he would naturally have chosen. The Lippincott Printing Co., of Philadelphia, took him on as an engineer, and he built a number of sewing machines which were used for some years by that concern. Then he helped to form the present Smyth Manufacturing Co., of Hartford, who have been the builders of Smyth sewers and other Smyth

The man who knows and the man who doesn't

IF you are an authority on stereotyping equipment and have kept right up to the minute on the improvements in construction then the **Winkler** Automatic Moulding and Drying Press will appeal to you for a dozen very good reasons.

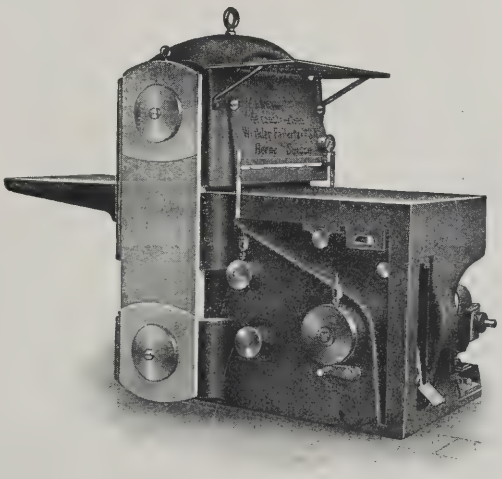
The powerful and perfectly parallel impression, the automatic pressure release, the temperature control, the suction device—these and many other **Winkler** features will make it easy for you to understand why this press has earned its good reputation.

And if you know little or nothing about the mechanics of stereo machinery, it can be just as easy for you to understand the soundness of **Winkler** construction when you compare SALES—which is actual proof of greatest value. And you can make your moulding press purchase with just as much confidence as an expert.

No expert who has investigated the merits of the **Winkler** will order or recommend "something else" because to ignore a sure thing is the folly of ignorance.

ONLY WINKLER CAN BUILD A WINKLER

Winkler
AUTOMATIC MOULDING and DRYING PRESS



With Electric or Steam Heating Temperature Control, Pressure Release, Suction Device

36-38, WHITEFRIARS STREET, FLEET STREET, LONDON, E.C.4.
'Phone: CENTRAL 3839.

W. J. LIGHT & Co LIMITED

SOLE AGENTS for U.K. and COLONIES for WINKLER, FALLERT & Co., Ltd. BERNE (SWITZERLAND).

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

(or, as we say in this country, Smyth-Horne) machines ever since. They doubtless form the greater proportion of book-sewing machines in use all over the world.

The Smyth case-maker was also invented in England. Three London binders drew royalties for the life of the original patents.

The first wooden model of the Smyth case-maker was made in the repair department of the business which Mr. Roderick Horne's father has carried on in London.

A few notes on machinery rating—so much to the fore at long last.

It was shrewd on the part of the M.P. Federation to point out to its members in the circular letter which Mr. Goodwin sent out in October that rates on machines, unlike income tax, would have to be paid "whether profits are earned or not."

A year or two ago I was invited by the Warrington Master Printers' Association to address them on the rating of machinery. I hope my address had nothing to do with the confusion of mind on the subject candidly and humorously acknowledged in the House yesterday (November 25) by the Unionist member for Warrington, Capt. Reid. The more he heard about the Rating and Valuation Bill, he said, and the more literature he received on the subject, the more bewildered he became; he hoped the promoters understood it, because no one else did.

But the unrating of machinery clause Captain Reid regarded as the non-skid of the Bill, which would have had a much rougher journey without its help.

But we may as well note some objections made to a Bill which I think is a good one—whatever its defects may be.

Sir Henry Cautley, in the same debate, said that in all cases in which a manufacturer has gone out into a rural district and has set up a factory, the unrating of his machines will mean that every other occupier will have his rates increased by 6d. in the £. "In some towns it will add 2s. in the £." In Sheffield his anticipation is that it will mean 5d. a week extra on every artisan house rated at £10 a year.

Printers had no idea they were so rich as Mr. Barker, a Labour member, has discovered. He told the House that the unrating of machinery would transfer the burden from wealthy ratepayers to poor ratepayers.

I have been, and am still, working in Liverpool, and there I note the chairman of the Corporation's Finance Committee, Sir John Utting, saying: "We do not like the proposed abolition of the rating of machinery. If you emancipate machinery from the reduced scale on which it is rated you transfer a liability to the ratepayers. It is an indirect subsidy; an easing of the manufacturers at the cost of the ratepayers."

Sir Trustram Eve, a famous rating expert, has been saying at Liverpool: "I feel very strongly that the country will be furious in a year or two's time when they see the effect of this Bill." Under the present law, he said, there were 730 "valuation minds," or authorities, including the county councils and assessment committees; under the new Bill that number would be increased to 1794.

Mr. Philip M. Faraday, another well-known expert, enters a comment, too. He says: "You all know of the abnormal fluctuations in values of properties that have arisen during and since the war. The valuer's duty under the present law is to assess all properties upon an equal and fair basis, but under the new Bill, providing a rating authority could prove that any given property was worth a certain sum of money, the best evidence thereof being the recent rent, the property will have to be rated at that sum; whereas his competitor in the same street, who may be fortunate enough to have a long lease, will, unless a periodical valuation takes place as distinct from the mere bringing in of a new valuation list, gain enormously under the proposed new conditions."

So much for non-contents.

"You'll be able to count on the fingers of two hands the numbers of places where there are rate increases due to the Bill," said Mr. Neville Chamberlain. He said he staked his reputation on that.

Too many firms, said Mr. Neville Chamberlain, have counted as profits what ought to be devoted to putting in new and improved processes; calculated to keep down manufacturing costs.

The change in rating won't take place immediately upon the passing of the Bill; it will not take place till the next valuation list is prepared. Apparently not till 1928. Though any London printer whose machines have been rated may possibly get relief at once.

On that let me quote Mr. J. L. Milne, F.A.I., a fellow member of my vocational institute. He followed and criticised Mr. Michael Faraday at an institute meeting called to consider the Rating and Valuation Bill. He noted that Mr. Faraday had told them that Londoners were likely to lose the benefit of the exemption of machinery for some period after the rest of the country had it. This he disputed.

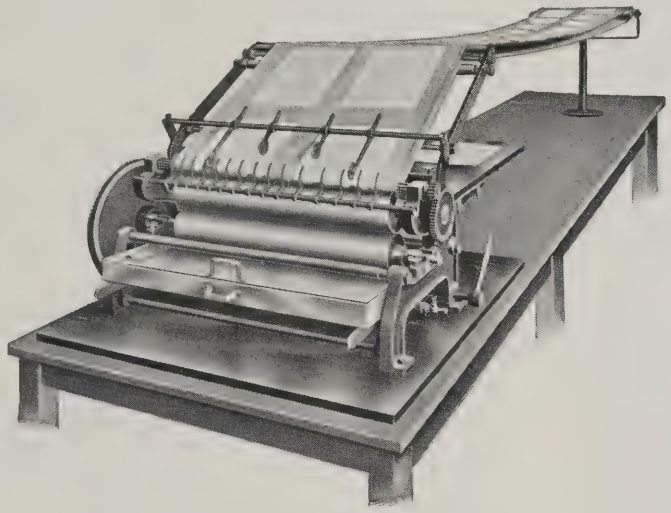
"I think it is open to argument," said he, "that it is the other way about, because if you look at Clause 48, section 1, and read with that Clause 48, section 3, (c) under which a provisional list can be applied for at any time, irrespective of whether there has been a specific cause for reduction of value or not, and then look at the sixth schedule, which specifies the Clauses which are to apply to London, you will see that Clause 24, which deals with the exemption of machinery, applies to London."

"Therefore the position is that as soon as the Bill is passed it will be open for a ratepayer in London . . .to go to the overseers and say, 'You valued my hereditament according to the old law under which you had to put in machinery, and now I want you to take the machinery out.' And he will be able to have it taken out straight away, whereas the rest of the country will have to wait till 1929 before they get the benefit of the exemption of machinery."

M. C. RITCHIE Ltd

145, Farringdon Road, LONDON, E.C.1

Specialist in Machines for Glueing, Gumming, Varnishing & Coating.



WHOLE SURFACE GUMMING MACHINE,
fitted with automatic take-off and conveyor for bench.

BRITISH
Manufacture

For whole surface, label multi strip work, also dealing with paper from the reel and re-winding, with and without drying apparatus.

Machines of solid construction throughout and constructed on the two roller principle.

Telephone: Clerkenwell 6287.

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."
WIRES: 'VIGNETTE B'HAM.'
PHONE: CENTRAL, 3181-2-3-4.
V. SIVITER SMITH & Co. Ltd.
With which is Incorporated
ARTHUR COX ILLUSTRATING Co
Designers & Engravers for those to whom quality appeals
SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM
London: 1, NEWMAN ST., OXFORD ST. W.C.1.
Bristol: 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Although the latest London development is the Government's decision that this 1925 Bill shall not apply to London, there may yet be point and applicability in Mr. Milne's suggestion. I think I ought to put it before this month's readers.

"We do not give our manufacturers much encouragement," was one Neville Chamberlain *obiter dictum* in the Commons debate—a word worth filing for future reference. If they made industry prosperous, he added, the influence of the prosperity would be spread throughout the country.

A very grave word fell from a prominent Liberal ex-Minister and, I think I may say, large shareholder in printing industries. Mr. Runciman startled the House by his warning that the great manufacturing districts of the North, and equally those of South Wales, might not be able to continue to support the present great masses of population.

Mr. G. H. Roberts, the one-time T.A. secretary, and a one-time Food Controller, was understood to be going into the business of sugar-beet production in East Anglia. If he has done so he may be particularly interested in Mr. Runciman's point that agriculture also stands to get some benefit from the unrating of "process machines," since the use of machinery in agricultural areas is on the increase; "they had seen some signs of it," said Mr. Runciman, "in the sugar-beet industry."

Industry's heaviest burden is—unemployment.

We have spent £225,000,000 in the last few years for the support of the unemployed. These millions have not rained down from heaven, like Manna. They have not bubbled up from the earth, like New Zealand geysers. They have been a burden on industry. Its greatest burden.

It is said Sheffield will have to meet a 2s. increase in the rates if machinery is unrated. If so, that means that Sheffield manufacturers are to be eased to about £250,000 a year. That liberated sum should provide more employment.

It does not follow that a firm will try to give more employment because it is enabled to do so. But I think it may be broadly affirmed as the fact that firms have tried since the war to give all the employment they could; and have acted daringly in this respect on very slight warrant. It has been general. There has been a fine infection of this fever of public spirit. I for one took note of this manifestation and tried to act in like spirit so far as a man might who had only service to sell, and so did not need a large staff. I think I can fairly claim that I paid in salaries about two thousand pounds in a slump year which I could have refrained from paying; hoping certainly that it might ultimately prove to have been an economic outlay, but quite aware of the risk that this hope might not be realised, and that the outlay beyond a certain necessary sum would possibly be sunk. I did sink quite a large sum in this way; as I had reason to believe master printers all about were sinking sums for a time, in the desire to give the very largest amount of employment in their power. Those of us who did this, I think, look back on the episode as one of those parts of our life we willingly re-greet in memory.

And I doubt very much if any firm which acted in this way has permanently suffered. What was sacrificed may not have been realised by those who took the money. It may not have been appreciated. But we have other things to think about besides the assurance of appreciation—or even the proof of respect.

A man who respects himself has respect enough.

Working people ought not to suffer from machine disrating.

If need were, a subvention might be paid to an area hard hit through the unrating of machines. Not that paying subventions is a trifling matter. Subventions don't bubble up geyser-like, nor rain like manna, any more than unemployment grants. But in some way we should try to prevent, guard against, unrating occasioning injustice.

To look again at my Hansard.

It reports Mr. Riley as blurting out bluntly: "Why not take the right course and place the burden of rating on the broad backs of land values? Our colonies have done it. In Sydney at the present moment not a single penny of rates falls either on machinery, houses or buildings. The rates are borne by the land values of Sydney, and you get not only rate-free machinery; you get houses without rates and factories without rates."

On that two comments. A great phenomenon of the post-war seven years has been the inability of British landholders to maintain their holdings. And a phenomenon of Australian life has been the declared dissatisfaction of a strenuous part of the labouring community, resulting in the straight fight with organised labour put up by the Premier, Mr. Bruce.

We have heard something about farmers, or at any rate of some dwellers included in a town's rating area, but actually living outside the towns, being hard hit through the disrating of machines. On that it is interesting to note what Col. Josiah Wedgwood has to say. He is a scion of the famous potters. I knew and esteemed his father, Clement Wedgwood. Col. Wedgwood bought some land in three counties "that I might appreciate the point of view of the landlord," he explains. He declares that farm property is notoriously undervalued, whereas cottage property, and particularly new houses, are liable to be rated at the full value.

"Everybody recognises," he told the House of Commons, "that the great fault in valuing for local purposes is the extraordinary under-assessment in country areas, which has been a very great scandal for a good many years; and that scandal will continue under this Bill very nearly as bad as under the old system. Dropping the Income Tax officer has been the dropping of all chance of getting a fair valuation. . . . If the valuation of your property is the real full valuation representing the accurate value, how can you appeal against that, although you know that your neighbours' property all round is valued, not on the full value, but on something much less?"

Col. Wedgwood means to press for a reduction of rates upon the building of houses; and perhaps

IF YOU WANT A

Trade Lithographer

who will give you first-class work at a reasonable charge and strictly respect your confidence, send your enquiries to

Thomas E. Bingley

Trade Lithographer

Highcross Street

Leicester

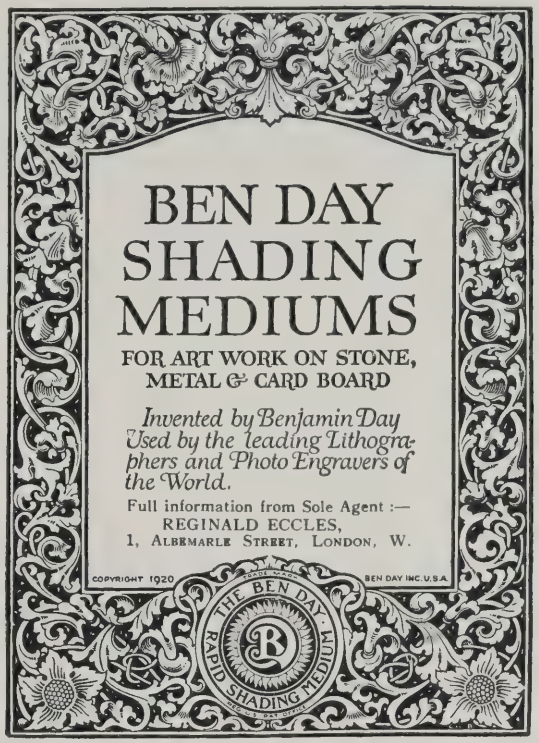
Our Speciality :—

HIGH-CLASS COLOUR PRINTING BY THE OFFSET PROCESS

All Estimates by return of post

Telegrams: "Bingley, Printer, Leicester"

Telephone: 2297


BEN DAY
SHADING
MEDIUMS
FOR ART WORK ON STONE, METAL & CARD BOARD
Invented by Benjamin Day
Used by the leading Lithographers and Photo Engravers of the World.
Full information from Sole Agent :—
REGINALD ECCLES,
1, ALBEMARLE STREET, LONDON, W.
COPYRIGHT 1920
BEN DAY INC. U.S.A.
THE BEN DAY INC.
RAPID SHADING MEDIUM

TELEPHONE: CENTRAL 6678. TELEGRAMS: PRINTAUCT, FLEET, LONDON.

EDWIN W. EVANS

150, FLEET STREET, LONDON, E.C.4

Auctioneer & Valuer to the Printing & Allied Trades
Fire Loss Assessor. Rating Surveyor. Newspaper Valuer.

SALES BY AUCTION conducted in Town or Country of Printers' Plant & Machinery.
VALUATIONS for Fire Insurance, Probate, Company Promotion, and Partnership.

SPECIALITY:

Detailed Inventories with every Individual Item Priced.

The Valuations and Sales of Printing Plant executed by me during the TWELVE months ended 31st December, 1924, exceeded One and a Half Million Pounds Sterling

RECENT VALUATIONS INCLUDE—

Adlard, Son & West Newman, Ltd.
Allen Davies & Co., Ltd.
Berry, William
Caslon, H.W., & Co., Ltd.
Cooper, Dennison & Walkden, Ltd.
Cork Examiner
Crumbie, T. H., Ltd.
Dover Express
Dudley Herald
Dublin Express & Mail
Ede & Townsend, Ltd.
Fosh & Cross, Ltd.
Halifax Guardian.
Harvey's Ltd.
Hely's, Ltd.
Isle of Man Times.
Johnson, Riddle & Co., Ltd.
Jones, Samuel, & Co., Ltd.
M'Culloch, John.
Oldham Chronicle.
Ritchie, Andrew, & Son, Ltd.
Roberts & Leete, Ltd.
Somerset County Gazette
Southport Visiter
Swain, John, & Co., Ltd.
Suttley & Silverlock, Ltd.
Weiner, J., Ltd.

will also press for reducing the assessment on house property worth less than £10 a year.

Whether or no the Government are going the right way to attain uniformity in machine rating there is no doubt their original hope was to secure it. They saw plenty of anomaly.

In Lancashire, for instance, about 9,000,000 spindles are rated, and about 47,000,000 are not. All Scot spindles are—Scot free. Trust Sandy for that. It would be curious to see how Scotsmen, not having Home Rule, get what they want if it were not explained that they really *do* govern Scotland; though, as they have to do this from Westminster, it involves them in the little necessity of governing us Southrons as well.

As the guest of that much-honoured Manchester artist-printer, Mr. John Taylor, I attended a lunch of the Manchester and Salford Master Printers' Association, when Mr. Palmer, a high assessment official, spoke on the Rating Bill. He explained how the Bill abolished overseers, and handed their duties over to the city councils, or other elected local authorities.

In Manchester the new Assessment Committee appointed by the City Council will be a composite body. One-fourth will be appointed by the Guardians; one-fifth, who will be neither councillors nor guardians, will be co-opted; then, said Mr. Palmer, there will be the two Commissioners of Taxes; and the rest of the committee, who will be in the majority, will be members of the Council. The committee will hear objections to the assessments.

I'm not clear as to those two Commissioners of Taxes, who, as the Bill first stood, were to attend and, of course, bring their income tax assessment particulars with them. The Government, I understand, was keen on their inclusion as a thing that would be contributory to uniformity in the assessments for rating and income tax; but, despite this keeenness, has given way on the point. It chalked up what it wanted, and then ran away. Apparently the two Commissioners will attend, but not to do or contribute anything in particular.

In 1858 Manchester secured what seems to have been known as the Manchester Overseers' Act, which enabled them to deal with assessments themselves. Practically everything that seems most promising in the present Rating and Valuation Bill was anticipated in the Manchester Act of nearly seventy years ago.

The Courts, said Mr. Palmer, will soon begin a merry round of deciding what machinery is rateable and what is not. It has been suggested that it may be about as easy as settling boundaries between Northern Ireland and the Free State.

The tenant does not seem to be barred from going to Quarter Sessions if he thinks he may fare better by so doing.

The Poor Law Union in the Leeds district of Hunslet, the district in which the large printing works of Messrs. Alf. Cooke, Ltd., and E. J. Arnold & Sons, Ltd., are situate, is the one which was involved in the hearing at which machine rating law was settled for twenty years. The House of Lords decided that all a factory tenant's machines used for the business of the factory must be taken into consideration so as to increase the amount at which the factory was assessed.

After this Kirby v. Hunslet 1906 decision, one large firm moved two-thirds of their business to another part of the country where machines are not rated. My authority for this is Sir Kingsley Wood, the Parliamentary Secretary to the Ministry of Health. He states that another Hunslet works, also a very large one, has been wound up since 1906. "It is fair to say," Sir Kingsley declares, "that many who have studied the history of that firm regard this last extra burden as one of the factors which brought that firm to an end."

In Leeds you have half the area practising the rating of machinery, and half the area refraining from that impost. It was indeed time that the anomalies were tackled.

This general word let me say: The productive industries which provide most employment have been far more heavily rated than the distributive industries.

The printer will more and more be called upon to give advice on advertising matter. So it will more and more be fitting for me to jot down anything which hay help him. I note in the October "Journal of the National Institute of Industrial Psychology" an article by Mr. R. H. Bartlett on "The Psychology of Advertising," which is well worth attention.

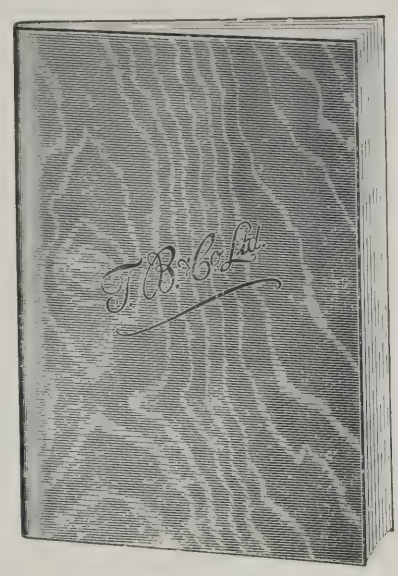
He cautions against over-confident generalisation. For instance, it is wise to say, "Don't overcrowd your space," but it is also wise to remember that if it happens to be a lot of bargains that are offered, you may fairly expect the bargain-seeker to be quite willing to read and to peer and to take a bit of trouble to see if your offers include just what he is after.

He gives a hint as to the great degree to which memory assists imagination; perhaps without this being at all realised. Very little of a well-known advertisement is needed to enable us to visualise again what we've become familiar with. This may suggest some simple and yet sufficiently effective posters.

Possibly a grey hat and gloves, he thinks, might conjure up to consciousness the whole of a well-known advt. If more were needed, "Still going strong" might be added.

Draw a diagram with certain lines, some of which or some parts of which may be omitted in a subsequent drawing. A little later show that slightly-reduced drawing for a moment's observation by one who earlier saw the entire sketch. Ask him to reproduce what he has last seen. He'll quite likely put in the lines which in the second sketch were omitted.

Some useful words are said *re* focal and marginal points of attention; the marginal being those of which we are only to become faintly conscious; which at any rate are not to be in masterful competition with the focal points.



Have you seen this Book?

If not send for a copy

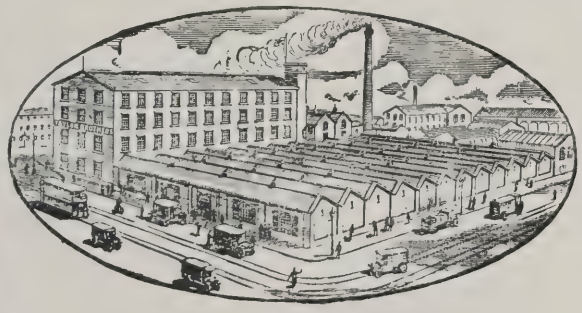
It gives the Prices and shows the Qualities of over **700 Stock Lines** of **Envelopes.**

THORBURN, BAIN & CO., LTD.

The Broadwall Envelope Factory. Stamford Street, LONDON, S.E.1

ANYTHING IN COLOR!

Better, Quicker and Cheaper than can usually be obtained.



Pictorial Lithographed Posters
(in sheets up to 44 x 64 inches)
For Shipping, Railways, Pleasure Resort Announcements, etc.

We also undertake every kind of COLOR PRINTING, as
Showcards, Labels, Wrappers, :: Coloured Supplements, :: Children's Picture Books.

Chromo Almanacs, Card Calendars
Daily, Weekly & Monthly Date Blocks
Decorative & Advertising Transparencies
:: Sports Club Fixture Sheets ::

In Memoriam Cards, Borders, Blanks
:: Pictures and Wrappers for Boxes ::
Trade Mark & Decorative Transfers
for Engineers, Carriage Builders, etc. etc.

INFORMATION, SAMPLES AND PRICES ON APPLICATION.

TAYLOR BROS. :: **THE TRADE COLOR PRINTERS** :: **LEEDS.**

Telephone: 24396. Wires: "Almanac" Leeds.

Bearing on this, Mr. Bartlett writes: "Possibly the most important part of the District Railway's effective variant of the original Underground station sign is the white background and its surrounding dull frame, which, while keeping surrounding would-be-attractive advertisements at safe distance, provides for the centre a uniform background incapable of competing for the attention of the reader with the focal station name. On the white background the uniform red disc is just enough to centre the eye on the name before it too drops into the protecting unheeded portion of the field of attention."

We are advised to compare this design with variants of this name-plate on the platform of other companies and the more recent variants on some of the District platforms, and to note the distracting effect of unnecessary sharply-outlined subsidiary details and the desirability of making your focal points few in number and the essential parts of your advertisement.

Here's another hint: "A short statement set up in the lower-case of some simple easily-read fount, with plenty of empty space around it, is often extremely effective now that the picture advertisement is so much used. To be with the minority often pays in advertising."

Frank Colebrook.

Wynkyn de Worde and His Contemporaries*

THE history of English printing during the period following the death of Caxton is one of great interest. It is well known that Wynkyn De Worde was Caxton's right-hand man, and it was probably to him that Caxton referred the technical part of his book making, confining his own attention more particularly to the literary side of the subject.

From a study of the books which De Worde printed it is evident that he derived much benefit from his association with the father of English printing, and his early books followed closely on Caxton's tradition, and are finer examples of craftsmanship and undoubtedly show better taste than his later productions. In the use of illustrations during the later period it is unfortunate that he showed so little discrimination, and some of his title pages can only be described as curious, whilst possessing very little beauty.

To place De Worde in his correct position in relation to English printing, he might be described as the first printer in England who was a business man; his effort was always to appeal to the popular taste of the time, and the books which he printed included several relating to domestic subjects.

The present volume will be welcomed as a useful contribution to our literature. The early portion of this, Mr. Plomer's latest book, gives a clear insight into the conditions as affecting the printing trade which prevailed in this country in the early part of the sixteenth century.

The prevailing tradition that De Worde was a typefounder is not given credence by our author, and if we can judge from the taste that he showed in the choice of illustrations, it seems highly improbable that he possessed the knowledge or necessary inspiration to design any of the types which he used.

The story of the early sixteenth century printing in England as chronicled by Mr. Plomer is distinctly intimate in its character, and in an introductory chapter we are shown the struggle that the English printers had to prevent the printers from the Continent freely importing printed works into this country at a period when the English printers were endeavouring to make a position for themselves.

The scale of this competition may be judged from the statement that as many as fourteen hundred books were imported during one year—a serious matter when we remember that the total number attributed to De Worde was a little over eight hundred, and Pynson only about six hundred items. De Worde left Westminster in 1500 to join a number of other printers who had migrated to Fleet Street, taking a shop and dwelling house opposite Shoe Lane. His contemporary Pynson had already taken this step, and Julian Notary soon followed his example. At that time the booksellers were concentrated round Paternoster Row, and the printers deemed it expedient to be nearer their customers than they had been at Westminster.

Thus the suggestion naturally arises that Fleet Street, now the centre of the printer's craft, began to take on its present interests at the end of the fifteenth century. Paternoster Row, which took to bookselling because of the proximity to St. Paul's Cathedral, still retains the name of a centre for the publishing trade in London.

Richard Pynson was the most important of De Worde's contemporaries, and the books which he has left show that he was perhaps the better craftsman of the two. Some of his books, such as the "Morton Missal," were better printed than any others done at that time in England. Mr. Plomer suggests that bibliographers have not given this printer the attention which the importance of his books warrant. In 1508 Pynson was appointed King's Printer, and received a salary of £2 per annum, which was later increased to £4. To Pynson belongs the credit of introducing the Roman letter to this country; "The Oration" of Peter Gryphus and another volume were both printed in this type in the year 1509. Pynson's use of illustrations was much more restrained, and showed more understanding than the work of De Worde.

In the later portion of the book chapters are devoted to John Letton, Machlinia (from whom Pynson purchased his stock), Julian Notary, the Faques, Copland, the Rastells, Pepwell, Skot, and finishes with an account of the provincial and Scottish presses.

The volume is pleasantly printed, and there are a number of reproductions of woodcut illustrations; it might have been better to have included some plain type pages, such, for example, as a specimen from "The Golden Legend." One page is given showing the type that Wynken De Worde used, but we have not traced any particular mention of this page; the references in the text are those adopted in Mr. E. Gordon Duff's classification, and it would have been convenient to have used these in connection with the examples given.

The subject will appeal to every printer who loves his craft, and the story is told in such an interesting style that it should encourage the printer of to-day to extend his knowledge of the work of the early masters; and they have many invaluable lessons to teach us.

*Wynkyn de Worde and his Contemporaries from the death of Caxton to 1535., by Henry R. Plomer. London: Grafton and Co., 1925. Crown 4to, p. 264. 21/- net.

Mr. DAVID GREENHILL

Mr. DAVID GREENHILL, general manager of The Sun Engraving Co., lectured before a large and appreciative audience on "Colour Printing" at the Royal Society of Arts on 25th November.

The lecturer gave an interesting account of some of the outstanding methods of colour printing that have been in use during the last thirty years, and showed exhibits to illustrate most of the processes that were mentioned. He made special reference to the beauty and permanence of the early coloured wood engravings and to the work of the Dalziels, and mentioned the possibilities of the Wharfe litho process. Among the early methods of colour printing a machine devised by Lambert for four-colour work at one operation was of outstanding interest, and the rich vigour of the examples was indeed striking.

In modern processes the lecturer gave information that was of considerable practical value in connection with both handling and printing in the three-colour process, and referred to the many advantages that were obtained by the addition of fourth printing.

Mr. Greenhill dealt at some length with the beauty of rotary photogravure in colour, and said that The Sun Engraving Co. had secured much greater permanence than had been found possible to obtain by other methods.

At the conclusion of the lecture there was an animated discussion.

Miscellaneous Advertisements

WANTED, First-class Compositor. Must be artistic and good at layout. Permanent.—W. W. Curtis, Ltd., Coventry.

MACHINERY FOR SALE.

MULTI-COLOUR MACHINE. Takes sheet 10 in. by 8 in., complete with motor. Price £50.

QUAD DEMY REVERSUS (DAWSON). Fitted Rotary Slitter and Klimsch Counter, Slogger Feeder. Price £300.

BREHMER FOLDING MACHINE (Quad Crown). Complete with Camco Feeder, two, three or four-fold. Price £250.

TWO GOLD-BLOCKING PRESSES (O. Friedheim). Maximum size 10 in. by 8 in. Price £20 each.

END SHEET PASTING MACHINE (Brehmer). Price £15.

32 IN. GUILLOTINE CUTTING MACHINE, by Furnival. Price £35.

ROTARY SLOT-PERFORATING MACHINE, by Hobbs Manufacturing Co. For run-through or stop work. Takes sheet up to 30 inches. Complete with six perforating wheels. Fitted for power. Price £40.

CHRISTENSEN STITCHER FEEDER, with 4 stitching heads and 4 feeding stations. Fitted with motor, in first-class condition. Price £550. (Two extra stitching heads can be had if required).

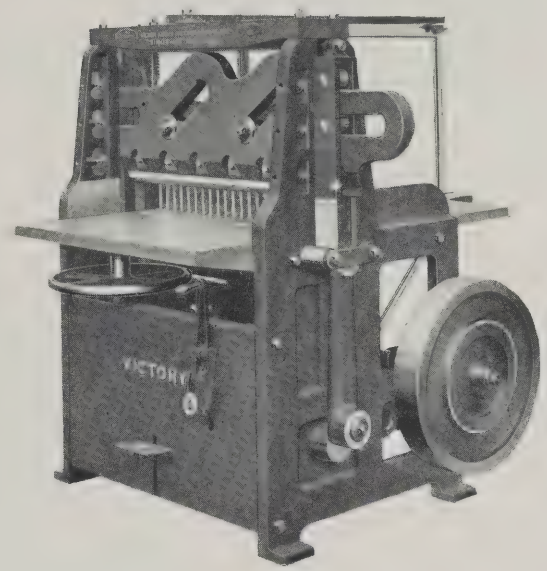
All the foregoing machines are in full working order, and may be seen running by appointment with the Factory Manager, Messrs. E. J. Arnold & Son, Ltd., Butterley Street, Hunslet Lane, Leeds.

All offered subject to intermediate sale. Any reasonable offers will be considered.

TRADE VK MARK

The
"VICTORY"
GUILLOTINE

Compact, Silent, Speedy and Durable



A distinct advance in British Built Guillotines

Type High Machines

No. 54321
Impression of Figures

FURTHER REDUCED PRICES

MODEL 30 - - 5 Wheels - - **50 Shillings**
MODEL 31 - - 6 Wheels - - **60 Shillings**

VICTORY-KIDDER PRINTING
MACHINE CO., LIMITED

Blackfriars House - LONDON, E.C.4

Works: BIRKENHEAD. *Telephone No:* City 1050

Towards Composing Room Efficiency

By R. B. FISHENDEN

ON Friday, 20th November, Mr. R. B. Fishenden, M.Sc.Tech., London manager, Stephenson, Blake & Co., Ltd., gave an address on the above subject before the Printing Crafts Guild at the College of Technology, Manchester. Mr. John Taylor, President, in the chair. In the course of his remarks, Mr Fishenden said:—

The statement has been frequently made that composing rooms are unprofitable—that capital has constantly to be sunk in them on which no adequate return is made, whilst the machine room is uniformly profitable so long as the machines are working. Fortunately this habit of mind has been changed by a proper understanding of costs and the allocation to each department of its share of the overhead expenses.

If the working of the costing system shows that the output of the composing room is low, and that the hourly cost of this department is relatively higher than the average, the amount of work that is brought into the office is not correctly adjusted in relation to the various departments. It is obvious that if an office with a large composing room has the majority of orders for long runs of catalogue printing for which there is very little setting, the composing room may not be fully employed.

But it must be admitted that the hourly rate for hand composition is high, bearing in mind there are no overhead charges in connection with machinery. For example, in London the standard wage works out at 1s. 10d. per hour, whilst the published standard rate for composition, including all overhead charges, is 5s.; the comparative figures for Manchester are 1s. 7¾d. and 4s. 10d. respectively. It has been definitely established that by improving the organisation of the composing room it is possible to increase the production and economise the space, and at the same time improve the convenience and comfort of the workers.

Whilst speaking in general terms of the reduction of composing room costs, it might be well to refer to the uses of machine composition. For a considerable volume of work composing machines are essential, and where they are introduced it is necessary to change the equipment of the room in order that the output may be dealt with in an economical and convenient way. Fittings and systems that are effective in the case of hand composition are by no means satisfactory when dealing with machine composition.

A word of warning may not be amiss, however, with reference to the installation of composing machines in small offices wherein the total volume of work cannot justify the expenditure. The heavy overhead charges for a composing machine continue whether the machine is in use or not, so that if it is only productive for a proportion of full time the overhead charges become excessive. The inevitable result of such a condition is the introduction of price-cutting in order to keep the machine in operation, and price-cutting is not only bad for the individual, but is of serious importance to the whole industry.

The largest offices, both those concerned with newspaper and jobbing work, continue to use foundry type, which still maintains its pre-eminent position, and it is a safe prediction that foundry type will continue to be largely used for very many years to come. The extremely severe conditions to which type is subjected in modern stereotyping practice makes it necessary to use the hardest and most durable type metal to withstand the pressure applied. But apart from the difficulties created by stereotyping, there are strong indications that economic conditions will cause foundry type to be used—particularly for display work—in increasing amounts.

The problem with which we are faced is how to increase the efficiency of the composing room and reduce the high overhead charges. In order to arrive at a better understanding of the present position we must take into account the following factors:—

1. Changes in the methods of production in which the use and handling of machine composition must be taken into account.

2. The changes in the nature of the work done in the composing room. Many composing rooms as at present arranged were designed for setting straightforward solid matter, and whilst they are in a measure satisfactory for such work they are entirely unsuitable for the setting of advertising or for general display. The size of modern newspapers and periodicals, quite apart from any other considerations, require the introduction of new systems of handling in order to deal with the work speedily and with economy.

3. The increased wages in the printing trade make it essential to secure the most economical production in order to obtain an adequate return on capital. The position in regard to wages is one of great difficulty, because the advance is in excess of the known rates existing between present day and pre-war values.

4. All the non-productive or overhead charges have also advanced: rent, lighting, heating, rates and taxes and the rest.

It will be agreed that factors 1 and 2 call for a revision of the systems in use in the majority of composing rooms, and that factors 3 and 4 make it essential to adopt some system or other which shall secure more economical working. The cost of production can only be reduced by seeking and adopting more efficient methods of production and eliminating, as far as possible, those which are not adapted to modern conditions.

If the selling price of one commodity can be reduced whilst allowing for a reasonable profit, the demand will assuredly increase. In some branches of industry selling costs can be reduced and demand stimulated by mass production. In our own case more efficient and better organised methods of working in the composing room will materially improve the position.

(*To be continued.*)

MESSRS. LEPARD & SMITH, LTD., have just published a very well produced and conveniently arranged index and trade price list of their regular stock of papers, which they will be glad to send to applicants.

GROVER & CO., LTD.,

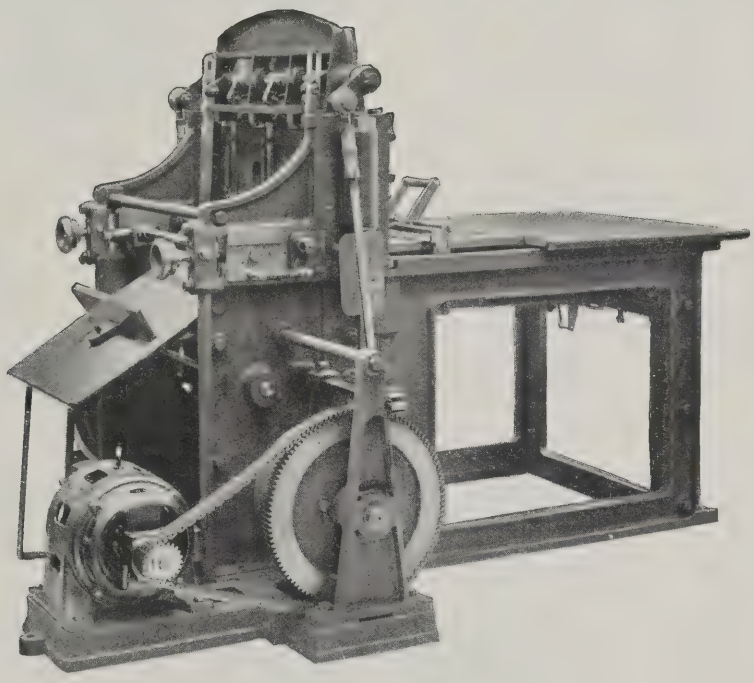
BRITANNIA WORKS,

CARPENTERS ROAD, STRATFORD, E.15.

Telegrams: "Adopted, Strat., London." **Telephone: Maryland, 2446.**

Members of the Association of British Manufacturers of Machinery for the Printing and Allied Trades.

Specialists in Perforating Machinery.

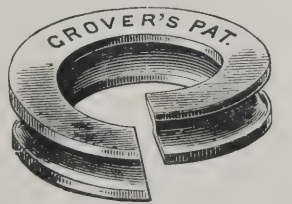


THE "GROVER" PERFORATOR, TYPE 1.
For Postage Stamps and similar work.

We have supplied the following customers, among others:

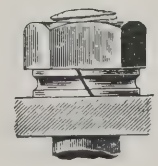
BRITISH GOVERNMENT AND ITS CONTRACTORS
AFRICA, SOUTH, UNION OF.
CHILE.
DENMARK.
EGYPT.
FRANCE.
GREECE.
HOLLAND.
IRISH FREE STATE.
SWITZERLAND.

We Manufacture all Types of Perforators. Our Reputation is World-Wide.



"GROVER" Spring Washer Nut Locks

For all Bolts which are subject to Vibration.



Please say you saw the Advertisement in THE CAXTON MAGAZINE.

IF IT'S

Poster Printing

Let LANGLEY'S

HELP YOU!

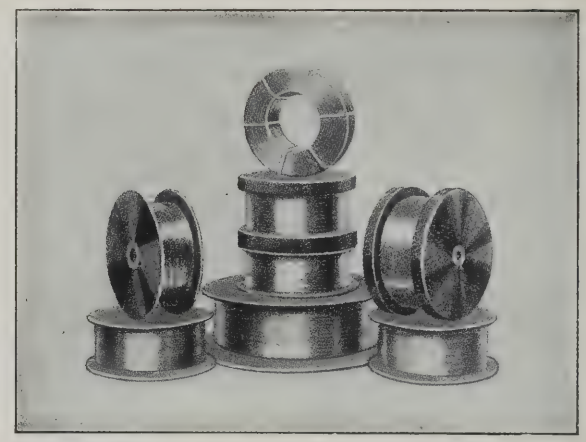
SEND for Folder showing 30 other services for Printers, including Monotyping, Machining, Folding, Wire Stitching, Card Cutting, Edge Gumming, Holeing, Cording and Perforating.

LANGLEY & SONS, Ltd.

The Euston Press,
6 & 8, Euston Buildings,
LONDON :: N.W.1.

Phone: Museum 727

Loyal and Confidential Service for Printers.



STITCHING WIRE

of the Finest Quality on the Market.

STAPLES

on Sticks or Boxed.

THE

"LIGHTNING" Paper Clips

CARD CONTRACTORS, TICKETS, HOOKS, CALENDARS, SUSPENDERS EYELETS

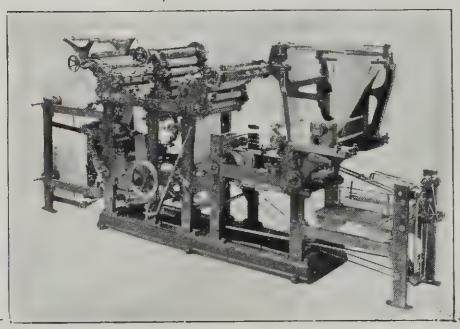
Ask your broker for Thornton's Wire.

ROBERT THORNTON
LIMITED,
Paragon Wire Works,
CLECKHEATON.

ROTARY PRINTING MACHINES

Jobbing Rotary Printing Machines,

Printing on both sides in one or more colours at 7,000, per hour.



Timson, Bullock & Barber, Ltd.

(Successors to H. NEDDEN & CO.)

Royal London House, Finsbury Square, London, E.C.2.

And at
PERFECTA WORKS, KETTERING.

Telephone: Clerkenwell 8044.
Telegrams: "Timbulbar, Finsquare, London."

LARGEST MANUFACTURERS OF PRINTERS' LEADS IN THE WORLD.

MACHINE CAST AND PLANED PRINTERS'

LEADS & CLUMPS

CONTRACTORS TO H.M. GOVERNMENT

SPECIAL TERMS TO SHIPPERS & LARGE BUYERS

TAYLOR & WATKINSON BELGRAVE FOUNDRY, BERKING AVENUE, YORK ROAD **LEEDS**

Telephone No.: 24753. Telegrams: "Pica, Leeds." Code: 5th Edition A.B.C.

J. & W. MITCHELL
LIMITED

Manufacturers of

GOLD FOIL AND TRANSFER PAPERS
ALUMIN'UM PAPERS, LEATHER PAPERS
SURFACE, ENAMELLED AND GLAZED PAPERS
FOR PRINTING, BOX MAK NG, WRAPPING, E c.
VARNISHED AND GUMMED PAPERS
PAPERS IN REELS ⅛-in. to 48-in. wide
EMBOSSING in a large variety of designs.

Chromo and Tin Foil Papers.

Paste Boards and Cards.

Manufacturers of

MOUNTING AND TICKET BOARDS
BRISTOL AND DRAWING BOARDS
IVORY BOARDS AND V.SITING CARDS
CORRES.ONDENCE AND POSTCARDS
CHROMO AND ENAMELLED BOARDS
CLOTH LINED AND MANILLA BOARDS
GOLD EDGED AND FANCY CARDS

BORDESLEY PAPER WORKS, BIRMINGHAM.

Telegraphic Address: "TINFOIL, BIRMINGHAM." Telephone Nos. Victoria 505 and 506.

S. J. BAKER

NEWSPAPER AND PRINTERS' AUCTIONEER — VALUER AND FIRE LOSS ASSESSOR

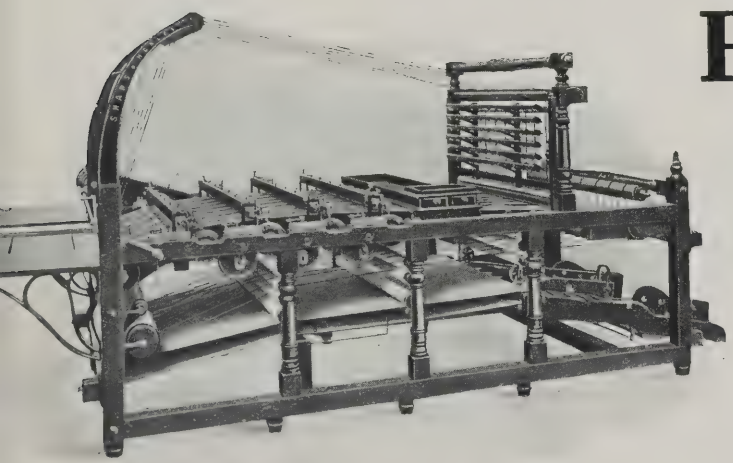
DETAILED INVENTORIES FOR FIRE INSURANCE – COSTING OR BUSINESS TRANSFER PURPOSES

CONSULTANT TO THE NEWSPAPER, PRINTING AND ALLIED TRADES

177 - 178 FLEET STREET LONDON - - - - E.C.4

Telephone: Central 7408

Nearly 5,000 are now in use, and giving Perfect Satisfaction.



THE . . . **ESTABLISHED 1876.**

"Shaw" Striker Pen Ruling Machine

with all the very Latest and Newest Labour-Saving Improvements, including New Design Pen-Beam Standards and Fittings made on the best and most approved Engineering lines. This Machine will Rule and Deliver ALL CLASSES of paper Dead Accurate. Our New Layboy knocks the sheets perfectly true on Three Sides and no further knocking up is required after taking sheets out of Layboy.

These are **Real** Labour-Saving Devices and Improvements. Recognised as THE STANDARD MACHINE in the Ruling World since first making in 1876.

We also make Pen Machines for Ruling BOTH WAYS at One Operation, either for Hand Feeding or with our Patent Pile Suction Feeder added.

COMPLETE RULERS' OUTFITS. ——— *Sundries List on application.*

Sole European Agents for the "Dredge" American Gold Alloy Ruling Pens.

PRICES AND FURTHER PARTICULARS—

JOHN SHAW & SONS, Ruling and Perforating Machine Works, **HONLEY,** near Huddersfield.

Cable and Telegraphic Address: "RULING, HONLEY." A.B.C. 5th Edition and Private Codes used. Telephone: No. 22 HONLEY.

London Agents:—HAMPSON, BETTRIDGE & Co., Ltd., 2 & 4, Fann St., Aldersgate St., LONDON, E.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

C·W·FAULKNER & Co.Ltd.
"Great Thoughts" Series
CHRISTMAS CARDS·CALENDARS
PICTURES·POST CARDS

BRONZE POWDERS
All Shades in stock, at lowest prices.
Gold Leaf and Blocking Foils,
Etc.
PHILLIPS BROTHERS & ELLIS,
7/8, ROLLS PASSAGE, CHANCERY LANE, E.C.4.

RUBBER STAMPS
If interested send for our New Catalogue, with current retail prices - - - POST FREE
PNEUMATIC Rubber Stamp Co.
(Buck's Patent) LIMITED,
18d, Queenhithe, Upper Thames St., LONDON, E.C. 4.

LOVETT & CO.,
Showcard Originators
Specialists in Deep Embossing
53-56, Great Sutton Street, Goswell Road, LONDON - E.C.1.
'Phone—Central 10504

DIE SINKING
Relief Stamping
COPPER-PLATE, ENGRAVING & PRINTING.
BRASS PLATES, BRASS SEALS, LEVER PRESSES Etc
'Phone— Holborn 2477
EST. OVER 20 YEARS
HUBERT FELTHAM,
2, Holborn Place HIGH HOLBORN LONDON, W.C.1.

HENRY BOYCE & Co.
2, SANDLAND STREET - LONDON, W.C.1
MACHINERY
For PRINTERS, BOOKBINDERS, GOLD BLOCKERS, BOXMAKERS.
REPAIRS
To all makes of WIRE STITCHERS.
'Phone—Central 7470

Bookbinding & Finishing
OF EVERY DESCRIPTION
H. F. FAYERS & SON,
BISHOPS COURT, OLD BAILEY, E.C.4
'PHONE: CENTRAL, 3990.

LOWE & CARR
Manufacturers of Pin Tickets
Eleven Sizes Stocked.
Speedy delivery of Tickets with Customer's own wording.
Support British Productions
Belvoir St., LEICESTER.
Phone : 3732 Central.

C. S. YEATES,
Practical & Technical Expert Electrotyper, Stereotyper and Engraver in all Processes
12 & 14, Hatton Wall, LONDON, E.C.
Tel.— Holborn 5393

ESTABLISHED 1874
Every Die Sinker in our employ served his apprenticeship with the firm
G·H·MADDIN & CO Ltd
Engravers & Die Sinkers
Cameo Printing Dies & Embossing Blocks of every description for High Class & Distinctive Work.
ORIGINAL DESIGNS & SKETCHES
Telegrams "METALEPSIS, LONDON" Telephone 1385 HOLBORN
10 & 11 MIDDLE ST. ALDERSGATE ST. LONDON. E.C.1

THE "GUILDHALL" Series of ANALYSIS BOOKS
OVER 150 RULINGS
MAKERS
TOLLIT & HARVEY Ltd.
40, GRESHAM ST., LONDON, E.C.2.

PICTURE TOPS
TO CALENDAR MAKERS, Etc.
We have a big Line of Colour Prints, Size 10¾ × 6¾ inches suitable for Making up Art and Advertising Calendars Blotters, Fancy Boxes, Etc.
Call or write to—
JOHN HARRAP & SON
THE PICTURE HOUSE, 3, Holborn Buildings, LONDON, E.C.1.

PETTYS of LEEDS
THE FAMOUS TRADE PRINTERS.
LITHO Offset (all sizes) and Direct Rotaries.
LETTERPRESS facilities include Qd. 2 colours.
CLOSE CUT PRICES—STRICT CONFIDENCE.

CHANCE & BLAND, Ltd.
GLOUCESTER,
possessing an up-to-date typesetting and letterpress plant, desire enquiries for pamphlet periodical and book work, etc., etc.

PHOTO ETCHERS IN LINE TONE & THREE COLOUR PROCESS
ESTABLISHED
DIRECT PHOTO ENGRAVING Co Ltd
MANAGING DIRECTOR F.E.S. PERRY.
ARTISTS & DESIGNERS
38, Farringdon Street, E.C.

"ALPHA" for ART

Novelty – Humour

The "ALPHA" Publishing Co. Ltd.,
2 to 8, Scrutton Street, Finsbury, LONDON, E.C.2.

ARTISTIC POSTCARDS, BIRTHDAY CARDS, CHRISTMAS CARDS, CALENDARS, PICTURE BOOKS, PAINTING BOOKS.

The Century Engraving Co.

(Incorporating THOS. D. FOSTER)

THE Engravers, Die Sinkers, Plate Printers of the North.

1, MARSDEN STREET, MANCHESTER.

LAW PRINTING

FOR THE TRADE

LETTERPRESS— *Lino Set.*
LITHO— *Script or Type.*

Smith Bros. & Co. (Printers), Limited, 30, LAWRENCE LANE, CHEAPSIDE, E.C.

IT IS SHEER WASTE OF MONEY
:: to cut Overlays by hand. ::

THE MECHANICAL OVERLAY PROCESS

does it BETTER, CHEAPER & QUICKER.

BORNE & Co., Ltd., 35-37, Banner St. E.C.1

Blankets & Sundries

for PRINTERS.

W. G. MONNERY & CO., LTD.

15 & 16, THAVIES INN, HOLBORN CIRCUS, E.C.1.

Established 1800. *Phone: Central 4751.*

COLLOTYPE PRINTING TO THE TRADE

COLLOTYPE — The Facsimile Process, is suitable for all kinds of illustration, Post Cards, View Publications, Views of Estates for Auctioneers' Particulars of Sales. Reproductions of Old Manuscripts, Photographs and Drawings for Illustrating Scientific Societies' Publications. Fine Art and Book Publications.

Samples and Estimates from

Est. 1893. **The Zinco Collotype Co., McDonald Rd., Edinburgh.**

CORNELISSEN

The House *for* Lithographic Supplies.

22, GT. QUEEN STREET — W.C.

ESTABLISHED 1883. **"Claytons"** EDW. A. BERRY

TRADE BOOK-FINISHERS,

GOLD BLOCKERS. ACCOUNT BOOK LETTERERS.

36&37, Charterhouse Square, London, E.C.1.

VALUATIONS & ARBITRATIONS

Fire Insurance.
Probate.
Transfer,
Limited Companies.
Inventories, &c.

T. C. THOMPSON & SON, LTD.
Licensed Valuers to Printing & Allied Trades.
ESTABLISHED 50 YEARS.
'Grams: "Numerator." 'Phone: Cent 6807 (3 lines).

BUXTON STREET, LONDON ROAD, MANCHESTER.

Largest Stock in London of — RULED PAPERS

BEST WHOLESALE HOUSE FOR BILLHEADS, FCAP, FFINT, CASH ETC) LOOSE-LEAF SHEETS, ACCOUNT BOOKS MADE TO ORDER

CHARLES COHEN & SON,

Paper and Board Merchants,
Trade Rulers and Account Book Makers,
HOLNESS ROAD, STRATFORD, LONDON.
'Phone: Maryland 1639. Estb. 1900.

LABEL CUTTING

FOR THE TRADE.

BUTLER & PEARCE

Large or small orders receive prompt attention.

54, FANN STREET, ALDERSGATE STREET, LONDON.

Telephone No.: CLERKENWELL 2343.

For **Photo Engraving Service**

in its best and most complete sense consult

The MARSHALL ENGRAVING Co., Ltd.,
12/14, FARRINGDON AVENUE, E.C.

Remember **QUALITY** *not Price is the test of* **CHEAPNESS**

Telephone: CENTRAL 7416-7417.

JOHN T. CLARKE & SON, LTD.
RUBBER
BRASS & STEEL
STAMP MAKERS
STENCIL CUTTERS AND ACCESSORIES
CHARLES ST. (OXFORD ROAD) MANCHESTER

THE J.T.M. SERIES

"MARSHALL" "Improved Elliott" Thread Stitching, Stringing and Looping Machine. For Booklets or pamphlets, Exercise Books, Showcards, Calendars, etc. 2,400 per hour.

Envelope Printing Machine. 8 to 10,000 printed envelopes per hour.

Calendar Rimming Machine. Book Case Rounding.

JOHN T. MARSHALL,

(Proprietor: John T. Hircock)

36, Powell Street, Goswell Road, E.C.1.

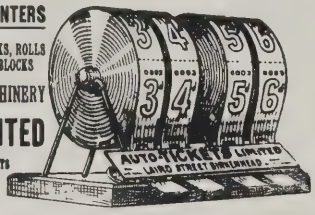
Telephone: Clerkenwell 6471. Telegrams: Hirconeer, Barb, London.

Geared Inkers fitted to existing machines, also Steel Cylinder Bearers. New and rebuilt Machines for the Printing and Allied Trades.

ASK FOR LISTS AND PRICES.

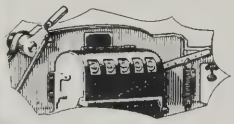
T. H. PULLAN & SONS,
Printers' Engineers,
31, FALFIELD ST., GLASGOW.

THEATRE, CINEMA, &c. TICKET PRINTERS
YOUR ENQUIRIES SOLICITED FOR **TICKETS** IN BOOKS, ROLLS AND BLOCKS
PRODUCED ON MODERN HIGH-SPEED MACHINERY
AUTO-TICKETS LIMITED
MANUFACTURERS OF TRAMWAY & RAILWAY TICKETS
BIRKENHEAD, ENGLAND



Your Products
can be put on the
CONTINENTAL MARKET
through Expert Advertising
= WE ARE SPECIALISTS =
GORDON & GOTCH LTD
Telephone Hol. 2777
15, ST Bride Street, LONDON E.C.4

At the end of a long run



a well trained and efficient athlete finishes fit and in A1 condition.

The same applies to "B.P.E." Blocks which are the product of a well trained and efficient staff. All our Blocks are subject to a severe mathematical test to ensure perfect type high gauge and that they contain a maximum of printing quality.

These are points which all discerning printers will appreciate.

Send your next order to —
Telephone Bristol 4805.
Telegrams "BLOCKS, Bristol."
The Bristol Photo Engraving Co. Ltd.
35, Broad St., Bristol.

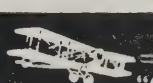
JOSEPH BANCROFT & SONS CO.
ROCKFORD WILMINGTON DELAWARE
Manufacturers of LINEN FINISH
BOOKCLOTHS & BUCKRAMS
Sole Agents Gt. Britain and Ireland:
NICKERSON BROS., 99 & 101 Worship St. London, E.C.2

Gold Blockers, Embossers
Showcard Makers . .
Showcard Mounters .
Calendar Makers . ,
Seal Makers . . . . .
Die Stampers . . . .
Cash & Clare,
75, GT. EASTERN ST., E C. 2.
Phone: Clerkenwell 9534, 9535 (2 lines).

TOM BROAD 76 & 78 CLERKENWELL ROAD LONDON E.C.1
PLANS
LITHO
Thomas Broad INCORPORATING 17 Featherstone Buildings, London, W.C.1

Illustrate
YOUR ANNOUNCEMENT
AND DOUBLE ITS EFFECTIVENESS
GARRATT & ATKINSON
BLOCKMAKERS & ARTISTS
EALING, LONDON, W. 5

LITHO PRINTING
— TRADE ONLY —
LABELS, SHOWCARDS, ETC.
ESTAB^D OVER 40 YEARS
HARLEY BROS LTD
19, St. James Square, EDINBURGH.
SEND FOR QUOTATIONS



"OVERALL" (Reg.) Check Books
THE LARGEST AND BEST RANGE OF CHECK BOOKS OFFERED TO THE TRADE
Ask for Particulars and Literature.
THE DEBECEY Wholesale and Manufacturing Co. Ltd., Oldbury, Worcs.

PHOTO PRINTING
TONED BROMIDE GLOSSY OR MATT
SHOWCARDS, POSTCARDS, &c.
WILDT & KRAY
116-120, GOLDEN LANE, LONDON, E.C.1

The Caxton Magazine

ESTABLISHED 1899

Published on the first of every month by F. W. BRIDGES, LTD., Avenue Chambers, 4, Vernon Place, Southampton Row, W.C.1.

Telephone; MUSEUM 6663-4. Telegrams: SEGDIRB (WESTCENT) LONDON.

¶ SUBSCRIPTION RATES payable in advance. 12/6 per annum, post free to any part of the world.
¶ ADVERTISING RATES upon application.
¶ Alterations in current Advertisements must reach this Office not later than the 16th of each month, failing which the Advertisement will appear in the same form as in the last issue.

PREPAID TARIFF FOR SMALL ADVERTISEMENTS

Small Advertisements, together with remittance, should reach the Publishing Office not later than the 21st of each month.

BUSINESSES FOR DISPOSAL AND WANTED; PARTNERSHIPS; PREMISES TO LET, ETC.; SALES BY AUCTION OR TENDER; SALE, EXCHANGE & MISCELLANEOUS COLUMN; EMPLOYERS WANTING ASSISTANTS; APPRENTICESHIP; TRAVELLERS; ETC. — 1d. per word. Minimum 3/-.

ASSISTANTS WANTING SITUATIONS .. .. — ½d. per word. Minimum 1/6

INDEX TO CONTENTS

	PAGE
Another Illustration re Note Paper Advertisements	500
Buying on Price	531
Correspondence	530
Craftsman's Corner	514
Form and Colour in Advertising	482
Frederick W. Goudy—Master of Type	520
Good Printing as a Factor in Direct Mail Advertising	484
Great Scheme for an Industrial Colony, A	510
How Labels and Seals Help Sales	488
Litigation Over Faded Posters	498
Opening of Natsopa Aged Members' Homes	492
Printers at the Advertising Convention	481
Profit-Sharing and Employe Shareholders in the Printing Trade	502
Quads	524
Say it in Letterpress	486
Standardisation of Paper and Boards, The	479
Stationers' Company and Printing Industry Technical Board, The	533
Trade News	535

All Editorial Communications should be addressed to the Editor, THE CAXTON MAGAZINE, Avenue Chambers, Southampton Row, London, W.C.

INDEX TO ADVERTISEMENTS

A

	PAGE
"Alpha" Publishing Co., Ltd., The	539
Altrincham Rubber Co., The	538
Auto-Tickets, Ltd.	540

B

Badoureau and Jones, Ltd.	522
Baker, S. J.	xiv.
Berry and Roberts	xviii.
Bingley, Thomas E.	525
Blackwell and Co., Ltd.	xvii.
Blades, East and Blades, Ltd.	536
Booth, Henry (Hull) Ltd.	505
Borne and Co., Ltd.	539
Boyce, Henry and Co.	x., 538
Brehmer Aug. (Successor)	xxv.
Bristol Photo Engraving Co. Ltd., The	xiv.
Broad, Tom	540
Brown, F. E., and Co., Ltd.	viii.
Burt, John and Wm. and Sons, Ltd.	xii.
Butler and Pearce	539

C

Canadian-American Machinery Co., Ltd.	493
Canning, W. and Co., Ltd.	xvi.
Capper Pass and Son, Ltd.	xxviii.
Cash and Clare	538
Century Engraving Co., The	539
Chance and Bland, Ltd.	540
City Electrical Co.	540
Clarke, John T. and Sons, Ltd.	539
Claytons	539
Cohen, Charles & Son	539
Connolly, Francis J., Ltd.	Cover ii.
Cooper and Budd, Ltd.	xxxi.
Cornelissen, L., and Son	539
Cross Paper Feeder Co., Ltd., The	490

D

Dane and Co.	500
Day's Shading Mediums	525
Debecey Mfg. Co., Ltd., The	535
Dickinson, John and Co., Ltd.	511, 512
Direct Photo Engraving Co., Ltd.	538
Dyer, Ltd.	xviii.

E

Electromotors, Ltd.	501
Evans, Edwin W.	525

F

Faulkner, C. W, and Co., Ltd.	538
Feltham, Hubert	538
Ferguson, J. W. and Co.	viii.
Fisher, Clark and Co. Ltd.	vi.
Fordham and Co., Ltd.	ix.
Fosh and Cross	xii.
Friedheim, Oscar, Ltd.	499
Fry's Metal Foundry	503

G

Garratt and Atkinson	540
Glasgow Numerical Ticket & Check Book Printing Co., Ltd., The	537
Greig, John and Sons	v.
Grover and Co., Ltd.	497

H

Hallett and Son	xxi.
Hampson, Bettridge and Co., Ltd.	529
Harland, M. and Son	527
Harley Bros., Ltd.	540
Harrap, John & Son	538
Harrild and Sons, Ltd.	508
Hodgson, Jas. and Sons	vii.
Horsell, Frank, and Co., Ltd.	xxix.
Hurner, R., Ltd.	505

I

Intertype, Ltd.	Cover iii.
Irish Printer, The	536

J

Johnson, K, and Sons	519
Johnstone and Cumbers	537
Jones, Samuel and Co., Ltd.	519
Joyce and Co.	xxvii.
Jubbs Metals	vii.

K

Kendell, T. and Sons	xxiii.
Kidd, John and Co., Ltd.	vii, xii.
Kitcat, G. &. J., Ltd.	xi.

L

Langley and Sons, Ltd.	xx.
Lanston Monotype Corporation, Ltd.	xxi, 489
Lawrence, P., Printing Machinery Co., Ltd.	xxx.
Lethaby, W. & Co.	532
Light, William J. and Co., Ltd.	iv.
Linotype and Machinery, Ltd.	487
London and Provincial Repro. Co. Ltd.	xi.
Lorilleux and Bolton, Ltd.	xxvi.
Lovett and Co.	538
Lowe and Carr	538

M

Maddin, G. H. and Co., Ltd.	538
Manchester Envelope Co., The	xxix.
Mann, George and Co., Ltd.	Cover i.
Marshall Engraving Co., Ltd., The	539
Marshall, John T.	539
Masham and Phillips	538
McKenzie, W. and Co.	540
McKenzie, H. W.	xiii.
Millington & Sons, Ltd.	xvii.
Minton and Casey	538
Miscellaneous Advertisement	535
Mitchell, J. and W., Ltd.	536
Monnery, W. G. and Co., Ltd.	539
Morgan, Chas. and Co., Ltd.	xxvii.

N

National Paper and Pulp Co. (1920) Ltd.	501
Nickeloid Electrotype Co., Ltd., The	xviii.
Nickerson Bros.	535
Normand Electrical Co., Ltd.	xxiii.

P

Pamver Mach. Mfg. Co.	537
Parsons, Fletcher and Co., Ltd.	ii.
Pettys of Leeds	538
Pickup and Knowles, Ltd.	xxiv.
Pneumatic Rubber Stamp Co.	538
Pronk, Davis and Rusby, Ltd.	xxxi.
Pullan, T. H. and Sons	540

R

Richards, C.	537
Ritchie, M. C., Ltd.	xxxi.
Richardson Printing Ink Co. Ltd., The	viii.
Ruddock, Robert H.	xxviii.

S

Shaw, John and Sons	ix.
Shortt, C. W. and Co., Ltd.	xiv., xxxiv.
Shuck, MacLean & Co., Ltd.	xi., xx.
Slater and Palmer	x.
Smith Bros. and Co.	539
Smith and Young	xxxii.
Smith, Siviter V. and Co., Ltd.	527
Smyth-Horne, Ltd.	iii.
Specialized Editorial Agency	513
Spicers Ltd.	xvi.
Standard Engineering Co., Ltd.	xiii.
Stanleigh, E. W. H.	xxxi.
Stephenson, Blake and Co. Ltd.	Cover iv.
Swain, John and Son, Ltd.	xiii.

T

Tait, Thomas and Sons, Ltd.	537
Taylor Bros.	521
Taylor and Watkinson	536
Thompson, T. C. and Son	539
Thorburn, Bain and Co, Ltd	521
Thornton, Robert	xx.
Timson, Bullock and Barber, Ltd.	528
Tollit and Harvey	538
Tuck, Raphael, and Sons, Ltd.	xiii.
Typary and Typon Co., Ltd.	495

U

Usher and Co.	xv.

V

Van Houten, F. R.	xxi.
Victory-Kidder Printing Machine Co. Ltd.	531

W

Walker Bros.	i.
Whitfield, J. H., Ltd.	540
Wildt and Kray	540
Williamson, Alfred	xii.
Williams, Lea and Co., Ltd.	xvi.
Windebank and Co., Ltd.	viii.
Winstone, B., and Sons, Ltd.	xix., 537

Y

Yeates, C. S.	538

Z

Zinco Collotype Co., The	539

POSTER work

The Goudy Family, originated and produced by The American Type Founders Company, having now become so popular among British printers, prompted us to cut Goudy Bold in Wood for Poster Work.

Goudy Bold

is cut from 8-line upwards, the wood used being Rock Maple. The 18-line and the smaller sizes are cut on end grain.

SEND FOR SPECIMEN SHEET AND PARTICULARS.

C.W. SHORTT & Co LIMITED

8 Fulwood Place, High Holborn,
LONDON, W.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

THE CAXTON MAGAZINE
A PROGRESSIVE ORGAN OF THE GRAPHIC ARTS
Edited by A. E. OWEN-JONES

The Standardisation of Paper and Boards

By W. HOWARD HAZELL

ON many occasions during the past few years we have referred to the campaign that has been carried on by the Federation of Master Printers for improved and standardised methods in dealing with paper Several times at the annual meetings of the Federation this matter has been discussed, and resolutions passed in favour of the scheme that was proposed, and after lengthy negotiations with the National Association of Wholesale Stationers and Paper Merchants an agreement has been signed, incorporating the principal suggestions put forward by the Master Printers. There is no doubt that anything that can be done to eliminate uncertainties as to sizes, measurements or methods in industry, does benefit the industry, and ultimately reduces the cost of production. Standardisation must lead to the elimination of errors, simplification in calculations, reduction in miscellaneous stocks, and an increase in mass production with its consequent lowering of costs

The agreement, which has been signed by the Federation of Master Printers and the National Association of Wholesale Stationers and Paper Merchants, is printed in this number of THE CAXTON MAGAZINE, and although it does not include all the points that were originally raised by the Master Printers, the main features have been accepted, and will be brought into use as soon as the present stocks can be sold or converted. It is natural that some time must elapse before stocks can be altered, and during that time Master Printers must be reasonable, and assist their suppliers to get rid of their old stocks. During this period it is probable that masters printers will find they are receiving some papers under standard conditions, and some suppliers' stocks may still be packed under the old methods, and they will have on their shelves paper that has not been converted to the new methods. This difficulty can be overcome by the master printer deciding on a given date to use the thousand sheets as the basis for issuing paper, pricing out his cost sheets and working out his estimates. It is only necessary to find the cost of a thousand sheets, when the cost of 480 or 516 sheets is known, and to use the thousand sheet price for all calculations. In order to assist master printers to make this conversion the Costing Committee of the Federation of Master Printers has prepared a one-sheet ready reckoner, which converts the price of a ream containing 480 or 516 sheets into the price of 1,000 sheets. As the price of a ream varies from 3s. to 80s., it is evident that this ready reckoner will cover all the ordinary calculations that a printer would have to deal with. The value of this ready reckoner is that it also shows the price of 10 or 100 sheets. This will be of very great assistance in calculating the price of odd quantities of sheets.

It is possible that now the decimal system will be used for paper, master printers will be deciding what percentage of "overs" should be given out for different kinds of jobs; thus 1 per cent of "overs," or 1,010 sheets, may be sufficient to produce 1,000 copies of a simple job printed in black, but if the job be printed in two colours, perforated, folded, wire stitched, etc., it is certain that 1 per cent. would not be sufficient, and the master printer would work out the percentage of "overs" that should be given out for different classes of work on different runs, allowing a reasonable number of "overs" for additional processes. The calculation of this variable number of sheets will be greatly assisted by the ready reckoner issued by the Costing Committee.

It is hoped that the quire will be abandoned, and it will be very much simpler to give out the number of sheets that is actually required. Thus, if a ledger is to be made up, instead of issuing a ream and a certain number of quires, 550, or whatever number of sheets is required, will be entered on the cost sheets and in the estimate. When ordering paper from the paper maker, it is only necessary to state the number of thousands required and any odd number of sheets. Instead of having three columns—reams, quires, and sheets—which have to be added and converted into the next category, it will, under the new methods, only be necessary to add the figures, and the total is the basis for dealing in paper.

The clauses in the agreement for standardisation of paper will be increased in the future, for additional ways of standardisation will certainly be found, and when an agreement is reached between the trades concerned the new clauses can be added to the present agreement.

Arrangements are being made for teaching and explaining the new methods throughout the country. Copies of the agreement, etc., will be supplied to all the technical schools where any instruction is given in printing and its allied trades, and the local associations and alliances of the Federation of Master Printers will be discussing this matter at meetings that will be held in the near future.

The Council of the Federation of Master Printers is also considering whether it would not be possible to add to the standard conditions a clause enabling printers and wholesale stationers to settle any dispute that may arise between them by arbitration. The regulations for arbitration are being prepared, and will be reported to the next Council of the Federation. Any master printer who has taken a case into the courts will realise the advantages that will be obtained by arbitration and the assistance of men who are fully qualified to decide any complicated questions that may arise.

This agreement is only another proof of the many activities of the Federation of Master Printers. It is a part of their constructive work for the benefit and improvement of the printing industry. Anything that can be done to eliminate errors, simplify calculations, and reduce stocks, must reduce the work in a printing office, and ultimately lessen the cost of production, to the benefit of the printer and the whole of the industry.

THE AGREEMENT

IT is agreed between the Federation of Master Printers of Great Britain and Ireland, and the National Association of Wholesale Stationers and Paper Merchants, that it is desirable to introduce standardised methods for selling and dealing in paper and certain classes of boards. The following standards are mutually agreed, and the members of the National Association of Wholesale Stationers and Paper Merchants will as soon as possible convert their stocks and price lists to conform with the new standards. The Federation of Master Printers of Great Britain and Ireland will actively support the adoption of these new standards by all their members.

These conditions apply to paper, cards, pulp, paste and Bristol boards, but do not include wrapping papers, strawboards and millboards.

SALE BY WEIGHT AND BY THOUSAND.

All papers and boards to be sold by the thousand sheets. Sheets of paper and boards to be packed in 1,000's, 500's, 250's, or 100's, according to size and weight, as may be most convenient. If a master printer requires less than the quantity usually packed, the paper or boards should be supplied in 10, 20 or 25 sheets, or some other decimal part of a thousand.

STANDARD SIZES.

All papers, cards, pulp, paste and Bristol boards sold under a name, to be cut to standard size, as specified hereafter.

All papers and boards not standard size, to be considered a special or off size, and listed or sold by inch measurement, and not by a standard name.

All papers and boards to be cut square and with clean edges, except deckle edge and hand-made papers.

BOARDS.

All cards, pulp, paste and Bristol boards to be described, at the option of the seller, either by the thickness thereof stated in thousandths of an inch, or pounds weight per 100 boards. A variation of 5 per cent. in thickness or weight either way to be allowed.

Cards to be sold as 50's, 100's, etc., and not in uneven quantities.

The standard size of cut cards to be as follows:

Name.	*Size.*	*Name.*	*Size.*
Thirds ...	$1\frac{1}{2}$ x 3	Court	$3\frac{1}{2}$ x $4\frac{1}{2}$
Extra Thirds .	$1\frac{3}{4}$ x 3	Double Small	$3\frac{5}{8}$ x $4\frac{3}{4}$
Small	$2\frac{3}{8}$ x $3\frac{5}{8}$	Cabinet (Photo)	$4\frac{1}{4}$ x $6\frac{1}{2}$
Carte-de-Visite	$2\frac{1}{2}$ x $4\frac{1}{8}$	Double Large	$4\frac{1}{2}$ x 6
Large ...	3 x $4\frac{1}{2}$	Quad Small .	$4\frac{3}{4}$ x $7\frac{1}{4}$
Postcard ...	$3\frac{1}{2}$ x $5\frac{1}{2}$	Quad Large .	6 x 9

MARKING OF PACKAGE.

All packages to be clearly marked with:—
1. Quality. 2. Size in inches. 3. Weight or substance. 4. Number of sheets in the package.

SPECIAL MAKINGS.

To the order of a customer, paper may be made in any size or number of sheets to the package, but must not be marked with the standard name unless it be in all respects a standard size and thousand. If a paper maker or stationer, to meet his customer's requirements, stocks off-size papers, they must be described by their size in inches and not by a standard name.

VARIATION IN WEIGHT, ETC.

The percentage of variation in weight in a thousand, the over or short make in special makings, and the inclusion of the wrapper and string in the weight, as at present agreed by the British Paper Trade Customs, are not affected by these new standards.

STANDARD NAMES AND SIZES FOR PAPER AND BOARDS.

If boards are sold under a name and are untrimmed, they must be of such a size as to cut to standard size.

PAPERS—TRIMMED.

Writings.

Foolscap	$13\frac{1}{4}$ x $16\frac{1}{2}$
Small Post	$14\frac{1}{2}$ x $18\frac{1}{2}$
Sheet and $\frac{1}{3}$ Cap	$13\frac{1}{4}$ x 22
Sheet and $\frac{1}{2}$ Cap	$13\frac{1}{4}$ x $24\frac{3}{4}$
Small Demy	$15\frac{1}{2}$ x 20
Large Post	$16\frac{1}{2}$ x 21
Small Medium	$17\frac{1}{2}$ x 22
Medium	18 x 23
Small Royal	19 x 24
Super Royal	19 x 27
Imperial	22 x 30

Printings.

Large Foolscap	$13\frac{1}{2}$ x 17
Crown	15 x 20
Large Post	$16\frac{1}{2}$ x 21
Demy	$17\frac{1}{2}$ x $22\frac{1}{2}$
Medium	18 x 23
Royal	20 x 25
Large Royal	20 x 27
Imperial	22 x 30

BOARDS—TRIMMED.

Royal	20 x 25
Postal	$22\frac{1}{2}$ x $28\frac{1}{2}$
Imperial	22 x 30
Large Imperial	22 x 32
Index	$25\frac{1}{2}$ x $30\frac{1}{2}$

All double and quad sizes are to be exact multiples of the standard sizes.

For and on behalf of the National Association of Wholesale Stationers and Paper Merchants—
HENRY G. BRADLY.

For and on behalf of the Federation of Master Printers of Great Britain and Ireland—
W. HOWARD HAZELL,
President.

July 8, 1925.

MR. CHARLES BAKER and Mrs. Baker celebrated their golden wedding on July 14. Mr. Baker is founder and proprietor of The Newspaper World, and we join in the many hearty congratulations offered to them.

Printers at the Advertising Convention

THE first British Advertising Convention, held at Harrogate last month, was a complete success. Matters of great interest to all connected with advertising were discussed at many sessions. A special departmental session was devoted to printers, and this was very well attended. A delegation from the Master Printers' Federation was present, and we have pleasure in giving the papers which were presented to the Congress by these gentlemen. The general impression was that printers presented their case exceedingly well. Of course, newspaper publicity claimed by far the bulk of the attention of the Congress. That is not to be wondered at. But printers have by no means yet wakened up to the part they may play and the business they may secure in direct mail advertising. One of the sensations of the printers' session was the statement of Mr. George W. Jones as to the relative cost of newspaper as against direct mail advertising of the Wembley Exhibition. This will be found in our report of Mr. Jones's address. We gather from the impressions of those who attended the Congress that it is highly desirable that printers should take a much deeper and keener interest in the advertising side of the work of the trade, and one result of this conference will doubtless be a very large accession of printers to the membership of the advertising clubs, both in London and the Provinces.

Most of the papers read at this session appear in this issue. In addition to these, Mr. A. E. Goodwin (secretary of the Federation of Master Printers), Mr. E. H. Dennis (Scarborough), Mr. J. E. Stembridge (Vice-president of the Federation), Mr. A. Le Pine Strange (Eastbourne), and Mr. Fred G. Hart took part in the discussions.

PHOTOGRAVURE.

Mr. David Greenhill (Watford) spoke on "How Photogravure and the Newer Printing Processes Aid the Advertiser." While it was often said that offset and gravure would supersede letterpress and litho, he prophesied that the older processes would fight a wonderful rearguard action, as gas had against electricity. The main advantage of offset was that it printed well on many kinds of paper and that duplicates could be produced quickly and cheaply. But it was necessary to understand its limitations. For fine detail and a great range of colour the ordinary three- or four-colour process still held sway; but with offset the skilled artist had so to prepare his design that the process could reproduce it faithfully and to advantage. Improvement in offset should be increasing the possibilities of reproducing fine detail and increasing the depth of colour and scale of gradation.

Mr. Greenhill exhibited some photogravure illustrations of biscuits and pottery which at first sight appeared to be printed in two or more colours. He also showed some excellent specimens of monotone and colour gravure. The great advantage of photogravure, he said, was its "telling" or "convincing" properties, due to its richness of tone and range of gradation, which enabled it to give a roundness and range of tone which was unobtainable by any other process. The difficulty of reproducing letterpress by photogravure had been overcome, and this process was now sometimes preferred because it was clean, strong and distinct. While photogravure would not produce well from a halftone print, it would usually produce a far better result in quality if one started with an equally good original. Photogravure showed its possibilities in that it was scarcely possible to put too much depth of colour and richness of gradation into the originals. For monotone work convincing pictures could be made by photogravure on a basis which was economical to an extent little understood by advertisers generally. We were on the threshold of a colour age in advertising. Considerable progress was being made in high-class colour gravure, and he was prepared to state without hesitation that within twelve months a fair start would have been made in advertising in colour by the photogravure process.

The following resolution was adopted by the Direct Mail Section, and also by the final gathering of the full Convention: "That in the interests of trade, the general good of the country, and increased employment, an early return to penny post is imperative; and that the necessary steps be taken to communicate the terms of this resolution to the Prime Minister and to the Postmaster-General."

Mr. A. Langley (chairman of the Collective Advertising Committee of the Federation of Master Printers), referring to the possibility of "advertising Wembley" by direct mail, as outlined by Mr. Geo. W. Jones, said that such an order would mean the using of four tons of coal for every ton of paper consumed, and would give increased employment in producing and distributing. Other forms of advertising would not only be more expensive and less effective, but would not add one penny to wages paid in relief of unemployment. The Government were being asked to spend one million pounds on increasing the sale of British goods, and if one-half of that sum were spent in direct mail rather than the whole on Press advertising, employment would be greatly stimulated thereby.

MASTER PROCESS ENGRAVERS AT THE CONVENTION.

A session at this Convention was devoted to Photo-engraving. This was presided over by Mr. H. Entwistle, and a very useful meeting was held. Two papers were read, one by Mr. A. E. Dent, secretary of the Federation, on "Increasing the Sales-producing Value of Advertising," the other by Mr. T. C. Eamer on "Are Process Engravings Too Dear?" The latter was a distinct challenge to those who criticised the methods and prices adopted by the craft. Every delegate received by post a reminder of the time and place of the meeting, and was invited to come and discuss the questions in which they professed to be so much interested. There was, however, no such criticism, and before the meeting closed Sir Robert Baird, of Belfast, in a very effective speech, proposed the following resolution: "That it is advisable for British advertisers to consider the sale-producing power which can be obtained by the greater use of illustrations." This was seconded by Mr. Roy Hardy, and carried unanimously.

THE papers read at the Advertising Convention at Harrogate by Mr. Hills Pattison (of Sunderland) and Mr. Keighly (of Rawdon) are unavoidably held over. They will appear next month.

Form and Colour in Advertising*

I DESIRE, at the outset of my remarks, to register a protest at the character of the room, or passage, that has been assigned to the representatives of the Federation of Master Printers of Great Britain and Ireland for their session to-day. I cannot understand how those responsible for the arrangements of this Convention, who would not be met in Harrogate but for the great craft we represent, can think a place like this worthy of such an important gathering as has assembled this afternoon. It is as inadequate as it is unworthy. I protest against these step-sisters of our craft making of the printers of England a kind of Cinderella, for which any room is good enough for them to meet in.

It may be interesting to some of those who are preaching in Harrogate this week the gospel of advertising to learn that probably the first printed advertisement was that issued by Peter Schoeffer some 460 years ago, who advertised, among other books that he had printed, the Bible of 1462, the first dated Bible.

I have been asked to speak on Form and Colour in Advertising, and there are no subjects more vital, more profoundly important, to the whole advertising of this country and of the world.

The Prime Minister, Mr. Stanley Baldwin, he who understands so well the necessity for production and the selling of work, has sent a message to this Convention.

If we read into his message all that it is intended we should read we shall find that he tells us we must manufacture more, sell more, or, as a nation and empire we shall perish.

This is to us printers a call to the higher patriotism of the printing office!

Speaking some few weeks ago in the Potteries with regard to their principal industry, he pointed out that by the subtlety of the craftsmanship of their workmen they were making things useful as well as beautiful by the form and colour of their productions. He pointed out that a utensil necessary even for kitchen use might be made beautiful by the use of colour properly and well applied.

It would not call for much imagination on our part to make that truth applicable to this great industry of ours, and especially to that side of it which we must give effect to, if we are to be responsive to his call to this Convention—to do everything we can to enable the manufacturer to sell his goods so that our people may be more fully employed, more work found for them, and food also for themselves and families as a result of their work.

As printers we cannot forget, we must not allow others to forget either, that by the use of one or other of the processes of our great industry alone can the appeal be made by the printed word to the purchasing public of the nation and of the world.

How best shall we printers make that appeal effective?

EVERY MAN LOVES COLOUR.

You will not expect me in the short time allotted to deal thoroughly with a subject which goes right down to the root of our calling, and on which all the best of printing, and printing for advertisement, must be based, but I would like to speak to you on one of the subjects, that of colour, and I will give you one sentence, a sentence from the writings of one of the greatest of modern thinkers, one of the greatest of our modern sages, one of the biggest of the poets and prophets of our day—*one slogan*—one that you can remember—that I want you to remember; one sentence which you must grip, and hold, and believe, and preach, morning and evening; and you will not preach it unless you believe it. I want you to believe it, so that you may make everybody who comes under your influence believe it, and especially every big consumer of printing for advertising purposes, for therein will lie your interest and his profit and benefit to our calling and to our country. It is this: "Every man, rightly constituted, loves colour!"

There are thousands of ailing ladies who know they are getting worse and worse every day of their lives, and yet they repeat every morning: "Every day and in every way I am getting better and better"—and they know they are not, but I am giving to you for a firm belief this great fundamental truth: "Every man, rightly constituted, loves colour!" and so does every woman!

John Ruskin, student of the art work of our primitive fathers, as well as of their later successors, referring to the evidences that they have left behind of their artistic expressions, both in regard to the drawing of the animals they saw, and of themselves, of their implements, and of the colour they applied to their labours, said that the difference between the modern worker and his more or less savage predecessors was this: That whatever they as artists or art craftsmen did, they did it to the very best of their ability; they put their heart and soul, every power they possessed, into the doing of the thing.

PERFECTING OUR ART.

The industrial art of the men who lived on this earth thousands of years ago was as perfect as they could make it! Let our industrial art of printing be as perfect as we can make it!

If we are to enable the manufacturer to be successful in the sale of his productions, we have to make the industrial art we follow, and in which we are occupied every day, as perfect as we can, using every means, human and mechanical, to that end, that he may more readily dispose of his goods.

As business men we printers should ever remember that love of colour has been implanted in the breast of the human family by a beneficent nature. It is a love that can never be eliminated; nothing can destroy it. It is elemental and eternal, and man has ever been attempting to give expression to it!

A handful of beads, a yard or two of coloured cloth, a few colours, are joys beyond compare to the poor savage! What is the difference between that and the love of beautiful dress, a string of hard-stones, the latest face powder, scintillating gems—the difference is only one of degree. The worship of colour and beauty is the same in the savage as in her twentieth century educated and accomplished sister. The wee kiddie, if he were allowed to take what he most desired from

*Address by Mr. GEO. W. JONES at the Printing Session on the 6th July, 1925, at the First British Advertising Convention at Harrogate.

the railway station, would snatch at the highly coloured "Playbox," or some similar gaudily coloured paper. The wealthy father of that child, spending perhaps thousands of pounds a year in advertising, or his millionaire dressmaker-mother, are simply children of maturer years, loving colour just as well as their little one.

We love colour for its own sake. We should use it in our work because of its attention-compelling power.

Every man rightly constituted loves colour, and we printers must play upon that love; that weakness if you like. We must take advantage of the emotions colour influences and engenders. We must ourselves, in the presentation of the printed message, respond to it!

IS POOR COLOUR BETTER THAN GOOD BLACK?

I spoke a day or two ago to a big advertising man, and said to him: "I am expected to say something at Harrogate on Monday about Colour in Advertising. Tell me what is the opinion of the big advertisers on the relative value of advertising in black and in colour, allowing for the extra cost of the latter. I was somewhat astonished at what he told me—not that he should say that big advertisers dealing in millions of advertisements are more convinced to-day than they have ever been that colour is the successful drawing force; but he said: "I will go further, and say that they believe that even indifferent colour"—and that is what I didn't like—"is more economical from an advertising point of view than the use of black." I did not like that admission, because I have always pleaded that, if you cannot afford good colour, just choose good black or good monochrome.

We all love colour, and we believe that it is infinitely more effective in arresting the attention of the recipient than work that is printed in black. I said to the manageress of the hotel where I have been staying: "I have only sent two of your postcards away because you have had them printed from an indifferent halftone block." I did not think it was worth spending a penny on a poor thing like that. I told her that had she placed in the writing room a good postcard of Wells House, showing its splendid situation and setting, brightened with its beautiful colouring, I should have been delighted to send generously of so useful an advertisement to my friends. Travelling with her and one of her lady friends to Harrogate this morning, I said to the latter: "Why have you put that bunch of roses in your hat?" to be instantly answered, "To make myself more attractive, of course!"

I need hardly say I hold no special brief for newspaper advertising, especially as in this morning's papers I saw no announcement whatever of our printers' session, and I felt grieved and slightly indignant, for I knew, as you know, that those papers could not have been got out if it had not been for the printer. You will remember, perhaps—for the newspapers did not fail to report it—that one of the protagonists of advertising by newspapers made the suggestion, two or three weeks ago, that £100,000 should be provided for newspaper advertising to make Wembley a success.

I always think we British people believe in a direct method rather than in an indirect one.

A PLAN FOR WEMBLEY.

£100,000 for newspaper advertising to make a success of Wembley! This suggestion set me wondering, and I thought, how would we printers, if we had the means of appealing to the Government for big amounts like this go about the job, remembering as we do that people other than Lord Balfour never read the newspapers?

I made enquiries of some of my friends who have been delivering, direct by hand, millions of leaflets, and I got out the cost of producing and delivering a piece of printed work in colour into every home in the country—from the palace of His Majesty to the single room that might be occupied by a family of one of the humblest of his subjects.

I said to one of my colleagues: "I want you to get out something that will cost about £50,000, which I can deliver into every home in Britain and the North of Ireland. The work must be of the very best, the finest quality art paper must be used, say, 200 lb. quad demy, and we must print in four colours with black letterpress." I ascertained that we could produce a medium folio folder, with three folds, and we could have colour designs made as good as they can be made, and made so that everybody would understand them when they got them—not a caricature, so that nobody would have to ask the question, What does this mean? but with fine pictures of Wembley. Also a story well told—the greatness of the Exhibition, its meaning to the Empire, the reason why all should go and see it. A piece of work specially designed and written; an appeal in the best sense of the word, as well as a souvenir that could be handed down by those receiving it to their children and their children's children.

That could be produced and delivered to every home in Great Britain and the North of Ireland for approximately half the amount of money that was asked for that special newspaper advertising campaign.

DIRECT MAIL ADVERTISING REDUCES UNEMPLOYMENT.

Then, apart from the advertising value of the scheme, consider its effect on unemployment. Among one and a quarter million unemployed the amount of work may seem at first sight to afford little relief, but, as each trade effects several more, the cumulative influence is enormous.

In the first place it would be necessary to use about 300 tons of the finest art paper. This means employment for paper making hands—body paper, coating, finishing, warehousing; idle shipping tonnage, railway carriage, china clay trade, transport workers, and so on. Indirectly it would also mean work for miners, who would provide the 1,200 tons of coal necessary for making this quantity of paper (let alone its transport by rail and sea), for the shipping trade, for dockyard hands, and many more.

Then an order would have to be placed for ten tons of black and coloured inks. Here again transport and power workers would be effected. In addition, men in the dry colour, varnish, oil and ink manufacturing trades would be given further employment.

The actual printing, apart from power work, would mean more work in the trade. There would be two months' work for 48 large presses—or five weeks' work for 96. The makers of the machinery, compositors, machine managers, and many more would all receive some measure of benefit.

And, not least important, the house-to-house distribution would be undertaken by thousands of

men at present "on the dole," as it could be done as well by unskilled as by skilled or specialised labour.

One hundred thousand pounds spent in newspaper advertising would not necessarily entail one hour's extra work in all the newspaper offices that may print such advertisements, neither would it necessarily increase in the aggregate, by a single page, the area of such newspapers, because it would simply be a case of the advertisement taking the place of less important matter.

THE SECOND COLOUR PAYS.

I want you to believe with me emphatically in the value of colour. I have customers who won't have a job printed only in one colour; they say it is the second colour that pays.

For years I had the legend over my desk: "Every man, rightly constituted, loves colour," and the reason I took it down was that one day a friend of mine came in and altered it to read: "Every woman, rightly constituted, loves colour *printers.*"

I want you to believe this thing that I believe, because there was never a time in the history of this country when all that may be most beneficial to its manufacturing life should be brought to bear in its interest, because we have to fight for our economic existence now and during the next few years as some of you had to fight for our honourable existence during the war. Economically, industrially, and in every way, our wonderful country is in a more difficult position, with all the millions we have to feed for which we cannot find work than it has ever been; and it is because I believe there is no finer vehicle for the conveyance of the information you want to get to the purchaser than that of beautifully designed pieces of work, well printed, and, if possible, in colour, that I am appealing to you to-day to use it whenever possible in your work.

From your own point of view, from the selfish point of view, it is the better policy, for you will be running three machines instead of one; but the greater thought lies in the knowledge that you will be serving your country more effectively.

People in the other halls may say this room is good enough for us, but the work cannot be accomplished without our help. The newspaper cannot represent Wembley in colour, but, however small your office, you can give it to the world in colour in greater or lesser quantity. I need not point the moral further. Take our craft out of the world, and three-fourths of the manufacturing industries of this country would reduce their staffs in a week.

THE CALL FOR THE PRINTER.

Don't you see the greatness of your responsibility to an unique calling, as well as the wonderfulness of to-day's opportunities? The advertising men assembled here cannot do without us; and, because the need is great, the call for our best is bigger and more insistent than ever; and while in years past we might have done our work because we loved it, or because we had a family to maintain, or for both reasons, we have received the Prime Minister's call: Your best is needed to-day!

Then we must never lose sight of the fact that the purpose for which the job is intended must ever be the first consideration. By the sympathetic touch in our work; by the masterliness of its arrangement; by the most perfect use of our craftsman knowledge; by never over-crowding a piece of work so that you cannot "see the wood for the trees"; and, especially, by never producing a job so that people will say, "What is it all about? What does it represent?" but, by our subtle use of that wonderful agent of civilisation, the printing type; by our choice of it, ever remembering this wonderful truth, that it is just that little perfect serif on the type that shall make its character and ensure its legibility; that it is the length of the ascenders and descenders of the letter that mars or makes its beauty.

It is for us to-day, even more than we have ever done, to put ourselves in the place of the manufacturer, the producer, and the seller. Every man, rightly constituted, loves colour. Get a faith in this great truth; get a faith in your job; faith in its possibilities for helping the manufacturer at this time; faith in the power of the printed word; in its wonderful uniqueness, so that in its service not only shall we maintain the best traditions of a calling which has contributed so largely to the advancement of the race, but through its aid we may be able to assist the industries and manufactures of this country, and thereby give the utmost service to the land that gave us birth and that we love so well.

Good Printing as a Factor in Direct Mail Advertising*

EVERYONE must appreciate the splendid spirit of Idealism which to-day inspires the men engaged in the Advertising Profession, whether that Idealism is viewed from the standpoint of the man who produces and desires to sell the goods, the expert advertising agent, the magazine or newspaper proprietor, the printer, or the purchaser of the goods so advertised. These diverse interests are, after all, mutual, and the higher we place our ideal the better will it be for all parties.

But, after all has been said for Idealism, there is only one test in Advertising—does it pull? Does the kind of advertising adopted enable the producer to reach the desired public and sell his goods? Is this business man, whose money we are spending, receiving value for his cash? It is this test, and this only, that we must apply in every case, and as we consider the particular form of advertising known as Direct Mail we shall see that—given certain conditions—it really does meet this acid test as it reaches the very individual the producer aims at—every time.

The purpose of this address, then, is to consider, very shortly, what I venture to describe as

*An address delivered by J. CROWLESMITH, J.P. (Director of Hazell, Watson & Viney, Ltd., London and Aylesbury) at the British Advertising Convention Harrogate, July 7th, 1925.

one, at least, of those vital conditions that make for sure success.

A MIDDLE-CLASS BREAKFAST TABLE.

Let us look in for a moment at the breakfast table of a middle-class home. The post has just come in, the master has sorted the letters and handed over to his wife those addressed to the lady of the household, together with any he thinks will interest her. Now watch as she hurriedly slits open the letters. Some contain attractive brochures, others circulars—the booklet at once gets home. Daintily prepared, an attractive coloured cover, the inside opening (as the lady hurriedly glances through its pages) shows by nicely-got-up illustrations the latest styles, etc., surrounded by well-written letterpress. The whole brochure, by its arrangement and good printing, at once wins the woman who in home life is the head of the household. She realises it is worth studying carefully, and the booklet is put on one side to receive that attention its attractiveness deserves when the master of the house has gone off to his business, the children to school, and quietness falls upon the household.

Before you brush this illustration hastily on one side as a fancy picture, remember that at least 75 per cent. of the goods you advertise interests the woman. Proud of her home, as every British housewife is, fond and careful of her children, ever mindful of her husband's welfare, she is always scanning " print " for those thousand-and-one things that deal with health, ideal home life, labour-saving suggestions, etc. I repeat, these things cover at least three-quarters of the advertising that passes through your hands. If, then, you have secured the interest of the woman in the home, your advertisement has commenced " to pull," and more often than not sales result.

THE RIGHT ADVERTISING MATERIAL TO MAIL.

But it is a mere truism for me to say Direct Mail Advertising will be an utter failure unless you mail the right material. Let us, then, consider the character and quality of the advertising matter to be mailed.

It must be obvious that any money expended in Direct Mail Advertising will be largely wasted unless the matter sent through the post is made attractive in every possible way. To reach this very desirable end the advertiser, be he ever so expert, must depend upon his printer. Our American friends have long realised this fact, and on the other side of the Atlantic we find printer and advertiser working in active co-operation in the interest of their common clients—the producer and the purchaser—with the result that some of the finest material for mail advertising is being turned out by the printing presses of the United States. It is for this self-same community of interest in Great Britain that I am now asking.

We ever need to bear in mind one fact: the average woman is to-day cultured and thoughtful. Whether thrifty or not, every housewife seeks value for her money, and it is therefore essential if her attention is to be secured and held that the printing you send into her home should be attractive both in its style and its quality; should be to the point; and should, in its truthfulness, be reliable.

BRAINS AND CAREFUL THOUGHT MUST GO WITH GOOD PRINTING.

All printed matter sent by mail advertising should be carefully thought out and planned, both in its style and its contents. It does not in any way compete with press advertising, but is rather its auxiliary. It is essential for conveying to the purchaser the full nature or character of the goods you offer. I note with satisfaction that many of our large advertisers have already realised this fact. The increased space available in the booklet enables the whole truth about the goods to be told by their producer, and the complete story is set forth in a way it is impossible for the newspaper advertisement to compete with. Hence its " pulling power."

But let no advertiser allow himself to be tied down to stereotyped styles or sizes. We need to learn the art of adapting ourselves to meet our clients' needs. To be bound to one size booklet is to court disaster. " Get-up " is everything. Colour should be introduced with care and careful taste. New ideas, new types, drawings that are both original and striking, shapes which may be odd in themselves, but by their very oddity catch the eye. A write-up which compels its reading—and, above all, a quality of printing which appeals by its good taste and tone—all these things, as well as many another, should be commandeered in the service of the man who produces goods to sell and who looks to us for that service which will enable him to reach his purchasing public. How, I ask, can this service be better rendered in its completeness than by the advertiser and the printer working together to provide it?

Let me remind you that the printers of to-day have as a body caught the idealism of the advertising expert. We have our own artist and designing departments; we are constantly planning ideas and lay-outs for just that class of booklet which attracts the woman in the home, or for appeals aimed at the sterner business interests of the nation.

There are, of course, many useful kinds of material for mailing besides booklets. The folder with its snappy appeal; the dainty circular; the large, well-got-up postal card. All these are alluring and available. I hear of one advertiser who proposes to issue his announcements in book form, bound in cloth case, as he argues the woman will then keep the list on her bookshelf, and hence he secures in the form of a reference book a continuous advertisement.

All I have said about the booklet applies with equal force to these and every other kind of printed advertising material you desire to mail—good printing is ever essential in the interest of the producer.

IS GOOD PRINTING TOO EXPENSIVE?

You answer " Good printing is expensive," and I plead guilty. It is bound to be the case. Quality spells Skill—and skilled, brainy workmen must be paid. But think! No advertiser takes expensive space on hoardings and then fills that space with cheap and unattractive posters.

Good print is never too expensive if it is effective.

I suggest to you it is not good business from your clients' standpoint, with the present extravagant charges we have to pay for postage, to incur that heavy cost—to provide carefully-prepared address indexes of the people the producer desires to reach—and then, having secured this result, to hand over to the man or woman so reached a common looking, badly printed booklet, circular or folder.

From the standpoint of real business this is simple madness and results in wasting both your own efforts and your clients' money. We need to remember that cheap pamphlets, produced on common paper, carry with them into the home life you have reached at great expense an idea of cheapness, and tend to stamp the goods advertised as being equally as poor in quality as the printed matter which has been used to push them.

A COMMUNITY PARTNERSHIP IN SERVICE FOR THE PRODUCER.

Both the advertising expert and the printer are mutually interested in the success of the producer's appeal; both aim at giving the business man—whose money they are spending—the best possible service. The success of his approach to the public means increased business all round—hence it is essential that interests so interdependent upon each other should work in complete harmony, should act in perfect co-operation, should in fact be partners with the one aim of assisting in the mutual client's success by giving complete and efficient service.

A GREAT INDUSTRY.

Hence, in the name of the great printing industry, I offer to the advertising profession a real partnership in this realm of joint service, and, I would add, a partnership in no mean trade: a partnership which, if accepted, must inevitably prove of great importance to the interests you serve.

The printing industry ranks as eighth in importance in the United Kingdom. I talk of partnership and not competition. The advertising expert, if you will allow me to say so, has justified his existence and established his reputation, and as a trade we are glad to work with him in every way. We place at his disposal—brains, capital, plant, and skilled workmanship.

The total amount of capital invested in the general and periodical printing industry is approximately £110,000,000; the annual turnover is something like £130,000,000; while the wages and salaries paid in this great industry amount to £45,000,000 per annum. It is estimated that there are 200,000 skilled and 60,000 semi-skilled operatives engaged in the printing trade, and out of this total there are probably only some 20,000 women operatives.

This, then, is the service I offer for the advancement of your clients' inteersts.

A FUTURE FOR DIRECT MAIL ADVERTISING.

Anyone who has studied this question, especially in America, must come to the conclusion that direct mail advertising has a great future in this country. Sooner or later the Government will be compelled to review the present high postal rates and will see (as the American Government has already seen) the futility of making postage so expensive that it not only retards the circulations of our magazines, but by its heavy cost prevents the development of this most useful form of communication between the producer and purchaser.

It is true it is advertising and business, but it is advertising of a nature which is educative in its effect. Its success brings business to the producer, but it also adds to the health, thrift, and well-being, as well as to the comfort and enjoyment of the people of our land, and its success promotes trade and lessens unemployment. A reduction, then, of the high cost of postage cannot but prove beneficial all round.

I invite you to work side by side with the great and splendidly organised National Federation of Master Printers of this country, and an additional result will be that on this important and urgent question of postal rates we shall sooner or later win the desired victory. This will give a tremendous impetus in direct mail advertising, while the combination of interests I have outlined—all desiring to serve our age and generation in the department of business life into which we have entered—will reach its full fruition, and each section, the producer, his expert advertising representative, the printer, and the purchaser will each realise to the full the profits which naturally follow successful business and brainy enterprise.

Say it in Letterpress*

IN considering the possibilities of letterpress posters as an alternative to the lithographic picture poster, where poster advertising is regarded as being too costly, let it be said, first of all, that there is no greater power of publicity than poster advertising.

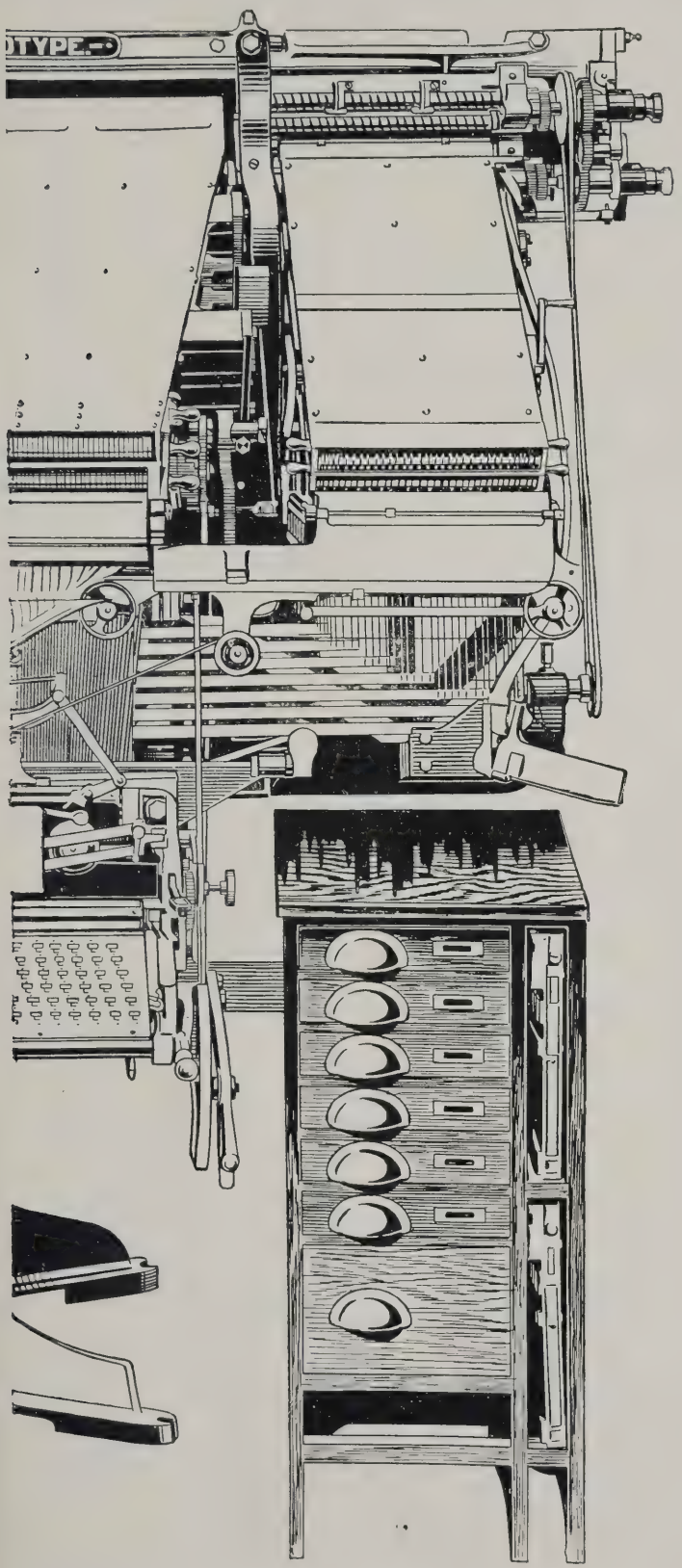
I do not wish to weary you with figures, but in support of my contention that poster advertising is the cheapest form of publicity, may I give the figures quoted by the Underground Railway of the total passengers carried by their services during the last Whitsuntide: Whit Saturday, 6,700,000; Whit Sunday, 4,000,000; Whit Monday, 6,300,000, or a total of 17,000,000.

The poster is of necessity a broadcast announcement, the legitimate successor to the town crier of a bygone age. The object of the poster is to announce—other forms of publicity should be used to amplify.

Now as to the possibilities of letterpress posters as an alternative to the lithographic picture. A letterpress poster to-day can be produced with as much character, force, attractiveness and pulling power as a picture poster, provided the advertiser and his printer will exercise the same discrimination and devote the same amount of consideration to its preparation and production.

I could give you many instances had I the time to bear out my contention, but two will suffice. During last winter Bovril issued lettering posters; they may have been lithographed, but to all intents, purposes and appearance they were letterpress posters, and if you will recall those posters, one was a 48-sheet, "This will be a Bovril Winter," and another read "Bovril Puts Beef Into You." I venture to think that each of those pure lettering posters gave the message with more force and directness than any of the humorous or serious picture posters they have ever issued. Take the Nestlé Milk poster. "Mothers, nurse your babies—if you can't, get Nestlés" is another

*An Address to the Printing Department of the Advertising Convention, by ALFRED LANGLEY, Chairman of the Advertising Committee, Federation of Master Printers.



This Side Section added to a Model 4 or a Model 6 Linotype considerably extends the scope of the machine.

By merely touching a key-button the operator is able immediately to switch over from the main magazines to these side magazines, from which he can set (direct from the standard keyboard) the large display characters he requires up to full 36-point upper and lower-case.

This is only one of the many special features of the Linotype.

Linotype & Machinery Limited

9 Kingsway, London

example that, compared with any of the Nestlé series of picture posters, the lettering poster is superior in forceful argument.

FLEXIBILITY.

One must admit that in the past very little consideration has been given to this branch of printing by printers themselves. Beautiful types are now available with outlines infinitely superior to much of the litho lettering. Families, or a series of these faces, are available in all sizes, so that the beauty, spirit and feeling required can be expressed in uniformity of style without monotony. This gives the compositor flexibility and elasticity that hitherto could only be exercised by the artist or lithographer.

I would like to touch briefly upon a method of production that has emerged from the experimental or dilettante stage to the commercial and practical application, and what has been termed the Linocut process. This is a method of reproducing drawings, designs and lettering by engraving or cutting on a composition of prepared linoleum. By this process it is possible to get all the effects, expressions and feelings of the old wood engraving and many of the effects obtainable by litho, and is a return to the beautiful handiwork of the craftsman. The cost of production when all is taken into consideration is considerably less than litho for those designs that are suitable, while the plates are produced at about one-third the cost of line zincos, and where handling has to be considered the weight can be expressed in ounces against the pounds when compared with the litho stones. Lettering of every description can be cut, silhouette designs, bold illustration, impressionist pictures and borders can be employed to lend additional charm to the letterpress poster, rendering it a very possible rival to litho printing, and a practical as well as economical proposition where cost has to be considered.

A poster fails as a poster if an interpreter be needed. Dignified simplicity and a direct appeal by the straight message need never fear to compete with obscure-meaning designs, studies in morbid anatomy, and psycho-analysis, or even humour, on the hoardings.

How Labels and Seals Help Sales*

THE first requirement of a label is to tell what is inside, although this use is obvious, yet, just as we sometimes try to start our car without putting the switch on, so this use always wants to be remembered. The next requirement of a label is to tell how to use what is inside. Again an obvious use, but one which needs emphasising more than the first, because no desire for an attractive label should ever come in front of the need to render every possible service to the man or woman who has paid us the compliment of buying our goods. This service brings its own reward. The manufacturer who tries to make it easy for his goods to be used in the best possible way, and who suggests the various uses to which they can be put, is not only serving the user, but is building up the reputation of his goods; this brings in fresh purchasers, and also extends the use of his goods amongst those who already buy. So that whilst, in order to secure repeat orders, distinction, or rather distinctiveness, must always be present in a label, yet it must be remembered that a label can do more than secure sales and repeat orders—it can assist the use of the goods.

Modern selling has two outlooks: first, to secure increased sales from those who use the article, and, second, to extend the number of its users. It is, after all, not sales we want to keep our factories going, but the use of the article. The modern business man does not want the customer who buys and wraps up in a napkin; in other words, who uses his goods sparingly or on State occasions. In many goods, more especially those used for cooking or medicine, suggestions of various uses of the goods on the label or on another label at the back are always well worth while, even at some loss of artistic qualities in the label. Indeed, the first question we need to put in regard to our labels is: Do they serve our customers as much as they can? I suggest there are buyers of labels, even large buyers, who would find the time exceedingly well spent, from the point of view of increased sales, if they would sit down before a set of every article they make up, take each one by one, and consider its label simply and solely from this point of view of service. Better still, remember the couplet:

" Of all the plagues that heaven can send,
Pray Lord deliver us from the candid friend";

and draw one of these plagues into the investigation, in the person of an independent friend, who will look at the matter purely from the point of view of the purchaser.

The next use, and the most important from the point of view of this Convention, is directly to help the sales of the goods. No label, however good, will build permanent sales for a bad article, but if what is sent out is worth buying, there is no doubt that the better the label the better the sales. Whilst the connoisseur, who makes a careful investigation of every competing article, selects the best and then sticks to it, may not be much influenced by the label, after all, he represents but a fraction of the buying public of any article; for the rest, and that is for the vast bulk of those who buy, three things count strongly: reputation, advertising, and attractiveness of make-up. The order in which I have given them is the order of their importance to the business man. Reputation is founded on the real merit of the goods themselves, and is of the greatest value in securing repeat orders. Advertising creates the desire to buy. Yet, strongly as I urge the importance of these two, and place them first, we have to remember that, when the buyer makes his choice, the one thing which is before him at that moment is the article itself; thus the make-up, with its attractive label and neat seal, cannot be left out, and is, indeed, all-important to back up the other two. It should put the finishing touch to the good work in the factory and in the selling and advertising departments, but if neglected much of that good work may be thrown away.

*Paper read by W. H. Sessions, (York), at the British Advertising Convention, Harrogate, July 6th, 1925.

THE

"MONOTYPE"

ON account of the diversity of composition produced in the average composing room printers should install the "Monotype" composing machine, as the product requires the minimum of manipulation after it has once left the machine.

THE

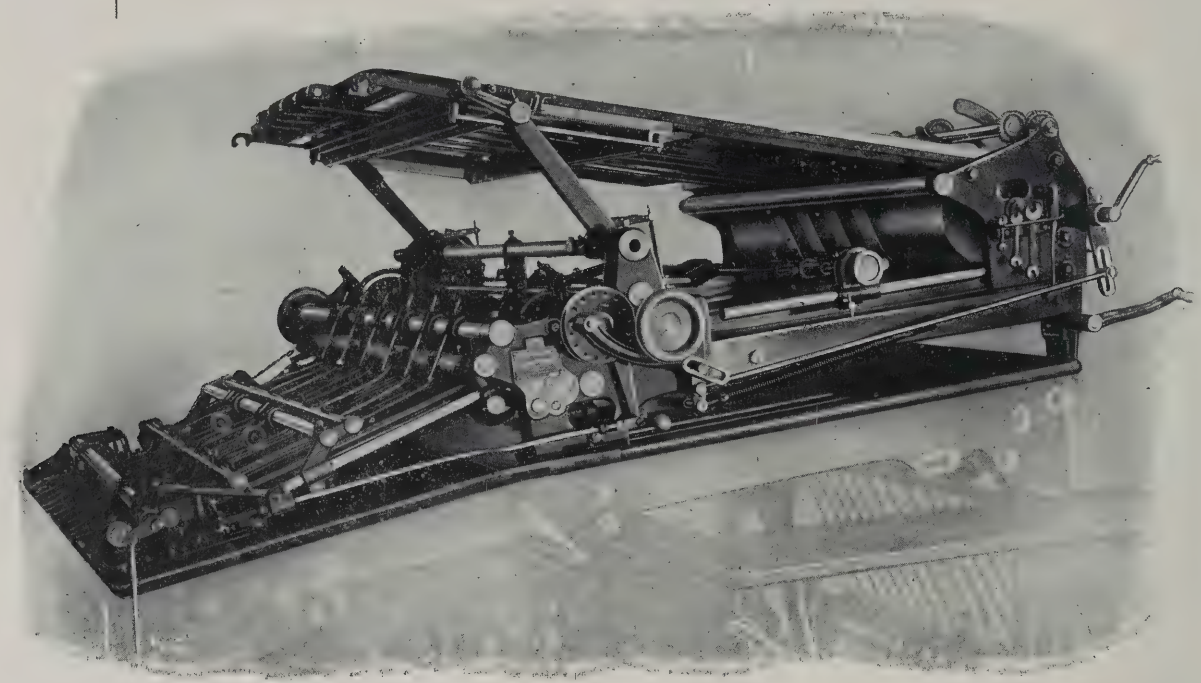
LANSTON MONOTYPE CORPORATION,

LIMITED.

43 and 44, FETTER LANE, LONDON, E.C.4.

CROSS
Continuous FEEDER

There are over **850** Cross Feeders at work in Great Britain alone. One firm alone using 121.



We are the largest manufacturers of both Single and Double Automatic Feeders for Printing Presses and Folding Machines in the World

Feeders *for* Great Britain & the Continent of Europe are made in England

Our customers have a free service and advice of an experienced and highly trained set of mechanical and technical experts and operators

Full particulars and advice will be gladly sent on application to the makers:

The CROSS PAPER FEEDER CO. LTD.
92, Fleet Street
LONDON, E.C.4

Telegrams:
"Crofeedco, Fleet, London."
Telephone: - CITY 6333

What constitutes a good label or seal? Here again I must give an obvious answer: the one which appeals most strongly to the buyers of the goods. Let me qualify that, however, into: the one which appeals most strongly to those buyers of the goods who are most influenced by the outside appearance. The connoisseur, as I have said, is hardly worth while considering in the matter of the label; its appeal will be to the general mass of buyers; thus the designer must not produce just a good design, however artistic; he must have in mind always the mass purchasers of the goods, and should design to appeal to that mass. Strange although it may seem at first sight, a label design does not want to be too up-to-date, and this is especially true of a trade mark, even a trade mark consisting of a name. Words new to the language take time to settle down, and the smart business man who took advantage of the coming of the motor-car to seize on the word "automobile" for his trade mark will, even by this, have to sell his goods to a generation who hardly know what an automobile is.

A designed trade mark is a drawing which cannot legally be altered, unless an application is made to and granted by the Registrar and his fees paid, so the importance of my remark about the danger of being up-to-date will be realised, especially in regard to trade marks. Whatever difficulty the trader who registered the word "automobile" would have, a man would be in a still greater fix to-day, if he had long ago registered the design of an early automobile, that pioneer of the present motor, for which so frequently the passengers or, if they were lucky, some farm horse had to be the "auto" to make it "mobile" enough to reach home. Picture what such a design would look like to-day. I rode in the third one registered in London. I cannot remember all its details, but I know I faced the driver. True, my back kept the wind off him a bit, for there was no wind screen, but my position in his line of vision became exciting for both me and the driver when we came on some cows round a corner. He had to dodge my head in order to see how to dodge the cows, and when we both dodged the same way it was awkward. Fortunately, speeds were slow; fortunate for your chance of lumbago and a stiff neck as well as for safety.

It will be seen what I mean about the danger of being too up-to-date when you remember that, although it might be possible to keep pace with motor design by altering a label, this would not be possible on a trade mark, which legally cannot be changed. The classical or antique is safe; the up-to-date may soon become merely the old-fashioned. In ten years' time the garb of Johnnie Walker will still be charming, the Oxford trousers just silly. "Puffing Billy" will always be interesting; an engine of twenty years ago will suggest the firm using it is behind the times. If you must have a lady in the design, put her in the garb of ancient Greece, not in the rapidly-changing fashions of the moment.

The customers' point of view must be kept always in mind in designing a label. Think for a moment of the drab streets in the working-class district of a crowded town, all unconsciously the need for brightness and colour is present in the mind of the purchaser. If we sell in such districts, let us give them some brightness and vivid colour in the label. It will fill a need, and in doing so will help sales. If our goods are, on the other hand, for the rich, we must think of a lady going out of her beautiful home, in which are bowls of flowers, dainty hangings and pictures. If she wants more colour, she has it as she sits in her garden, gay with flowers. She has round her all the colour she needs, so if the article is for her own use, then the make-up must be the good designing and quiet tasteful colours which have a natural appeal for her.

May I illustrate what I mean about considering the buyers' outlook in the labels put on the goods they purchase? To turn out a really good label or seal there are two classes of customers I find the most helpful—the man who understands advertising (and that means who understands the buyer's attitude), and who has some artistic appreciation, and the man who lets me know something about his buyers, and who tells me it is my job to design a selling label for them and leaves me to it. The time when it is the most difficult to design a successful label or seal is when the customer understands art, but has a poor appreciation of advertising values. If you think over this appreciation and criticism of three classes of my customers, you will the better grasp the point I desire to make of the problems underlying a successful dress for the goods.

I should have liked, had there been more time at my disposal, to illustrate the buyer's outlook by taking examples, for I am satisfied that this buyer's outlook does not enter sufficiently into the designs of many labels, etc., to-day. You will all agree that a bold design would be excellent on any goods which do not appear, say, on the dining table or in my lady's chamber, but such a design would be hopelessly out of place on articles which do so appear; yet, in spite of your agreement, you would not have to look into many shop windows before you found examples where this one point had not been sufficiently taken into account. There is a market open, for example, for a good breakfast food which dresses itself up in a more pleasing way for the table than any which I know; and why do not the sellers of lime juice and lemon squash take a lesson from the beauty cream people and give us a bottle and get-up more in keeping with a nice table?

I trust what I have said has convinced you, if you were not convinced already, that it is not the design of the label, but the appeal of that design to customers which is all-important, for a really good design may make a poor label to sell goods. Perhaps I can show this best from Ruskin's illustration of the carving of two lions. One sculptor, and the better sculptor of the two in technical skill, produced a lion, fine as a piece of sculpture, but with no strength in its limbs. The other, a less skilful workman, had a lion of the forest, king of beasts, ever in mind, and he wrought a lion with power to strike, with its deadly strength living even in the carved stone. The master mind of a Ruskin passed over the greater technical skill of the one, and pointed out to us the truer artist in the other. It is many years since I came across the criticism, yet it has remained with me as a guiding thought in my business life; for running through what Ruskin wrote about these lions is the great and all-important idea of the ultimate purpose, and this must be behind not only all good art, but behind, too, every good thing which is produced for use or enjoyment.

By all means let us attain all the technical perfection in our various crafts and businesses, but that is not enough; our lions, whatever they may be, nails or labels, suspension bridges or speeches in Parliament, must not have behind them just surface cleverness or mere technical skill—*they must work*. The nail must be able to be easily driven home; the label must render service and sell the goods; the suspension bridge must carry its loads and stand the shocks of all winds and weather; the great Parliamentary speech must not just be brilliant debating, confounding opponents, but must be a real contribution to the service of the nation.

I am a firm believer in every manufacturer, even—no, not even, *especially*—the man who makes the everyday things of life, making them as beautiful as ever he can. We could all do far, far more in this respect, but let us always remember the ultimate purpose of our goods. The artistic design of a cup which leaves a difficult angle for the tired housewife or servant to keep clean is not true art.

So, too, with our labels: the merely artistic, which has no grip, no use, or selling power, is but a drone in the hive of industry, and, what is more, because of its failure, it is not even artistic in the true sense of the word.

Opening of Natsopa Aged Members' Homes

The Unfolding of an Ideal

GEORGE ISAACS is a dreamer of dreams, a leader of men, but, unlike many dreamers, he is a practical idealist. The idea of a few years ago of buying an estate of 320 acres on the crest of a hill overlooking Bosworth Field in Leicestershire, and developing it into convalescent homes for members of the National Society of Operative Printers and Assistants, homes for aged members, and sanatoria for those whose lives are blighted by the tuberculosis scourge, is gradually but surely being realised. Already the first two parts of the ideal are beautifully realised. The estate is scientifically laid out, and the larger part of it is farmed on modern lines and made to pay its own way. The Homes for Convalescents are completed, and offer to members of the Society a lovely resting place, with every provision for a healthful happy holiday. And now the six self-contained cottages of two rooms each, fully furnished and equipped for immediate use, are available to members who have reached 65 years of age and are of 25 years' membership.

Residents in these bright little homes are provided with all requisites for board, lighting, warming, cleaning and maintenance, and most of the food they require is grown on the estate. There is a delightful feeling about this place. It is a real community, and nothing of an institution. Isaacs and his colleagues know the snags to some of these schemes too well not to avoid them. Here at any rate is an approximation to a dream which most of us would think too good to be true.

These cottages have been furnished by The Amalgamated Press Chapel, Machine Department, London; Newnes & Pearsons Chapel, Machine Department, London, The Daily Mail Chapel, Machine Department, London; Natsopa Sports Club, Football Section; the Leeds Branch, and the Manchester Branch. They were opened on Tuesday, July 7, under delightful conditions. A large number went down from London, and, as the Council of the Society was in annual session at the Homes, the attendance was thoroughly representative. Those present included: The Rt. Hon. Lord Riddell, the Rt. Hon. C. W. Bowerman, M.P., Mr. W. Howard Hazell (President of the Master Printers' Federation), Mr. T. W. McAra (Newspaper Proprietors' Association), Mr. F. L. Armstrong, Mr. A. E. Holmes, Mr. T. E. Newland, Mr. P. Squire, Mr. G. T. Bevan (President, Natsopa), Mr. T. J. Richardson (Union of Journalists), Mr. F. Whetton (British Printer), Mr. A. E. Owen Jones (CAXTON MAGAZINE), Mr. J. R. Riddell (London School of Printing), Mr. W. Warren, Mr. H. Wilson Howes, etc.

THE OFFICIAL CEREMONY.

The official ceremony began with a short dedication service introduced by Lord Riddell, who said: We are met here to-day to take part in a remarkable instance of trade union efficiency, energy and kind-heartedness. I will call upon the Vicar of Sibson, the Rev. N. J. Poyntz, to dedicate the buildings and grounds.

Mr. Poyntz, after reading Scripture passages and offering singularly appropriate prayer, said: To the Glory of God we dedicate these buildings to fulfil all the purposes for which they have been created: to serve as Homes for the Aged Members of the National Society of Operative Printers and Assistants, and we further pray that by the blessing of Almighty God they may be homes of comfort, peace and contentment for those who shall dwell therein.

Lord Riddell then declared the Homes open, and installed the first residents, Mr. and Mrs. M. Vaughan, card No. 81, joined September, 1889.

The Right Hon. C. W. Bowerman, M.P., unveiled a commemoration stone.

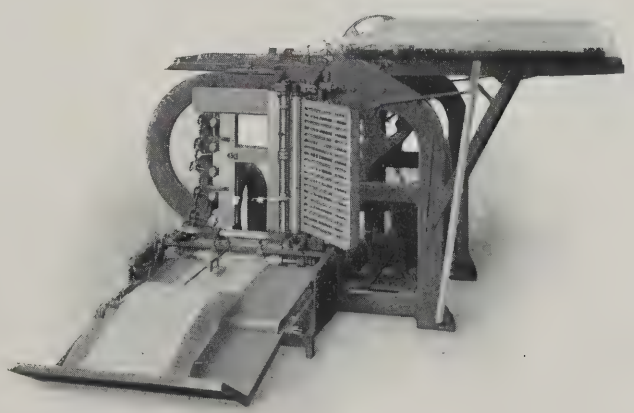
THE LUNCHEON.

Mr. G. T. Bevan, President of Natsopa, was in the chair, and, after reading a telegram received from General Bemrose regretting he could not be with them, he said it was his duty to bid them all welcome to the Homes. It was a very remarkable gathering in the history of their Union. They had with them a member of the House of Lords (Lord Riddell), and a member of the House of Commons (Mr. Bowerman). They also had with them Mr. Howard Hazell and many of the men who in the old days made the standard of living higher. They had been able to pick up the work because of their splendid efforts in the past, and they had continued the good work of those men by carrying forward some other policy inside the Union. Referring to the establishment of the Aged Members' Homes, he said they had established some very comfortable buildings, and they were determined that the people who lived there should live under such conditions

How to judge folding machines

FIRST and last, judge them on practical results. Judge them on speed, first, that's one of the first considerations. Then, judge them on versatility: will they handle almost any folding work that comes along, or are they useful only for a limited number of jobs?—Judge them on accuracy: can they always be relied upon to fold absolutely accurately?—Judge them on the time required for adjustments: are they easy to change over, or so complicated that the operator dreads changing jobs?—Judge them on general reliability: are they going to let you down ever, and what is maintenance going to cost?

Judge all these points, and figure out costs. Your choice must fall on the English built Cleveland Folder, which wins on every count.



The Canadian-American Machinery Co. Ltd.

CAMCO HOUSE, 63, FARRINGDON STREET, - LONDON, E.C.4.

AMC

Please say you saw the Advertisement in THE CAXTON MAGAZINE

that they would feel they were at home. They were removing from it any sort of taint that it was an institution of any sort, and if they were given good health, they on their side would do all they could to make them comfortable. Their visitors had come to encourage them, to help them, and to show their appreciation of the efforts of their Union by their attendance. They would encourage them to do still more of that type of work. They had still to tackle another great problem—the question of tuberculosis. He was sure they should not look in vain for encouragement and help to go on with that important task. He heartily welcomed the visitors on behalf of their Union, and thanked them for their attendance.

Mr. George A. Isaacs, Natsopa's General Secretary and Controller of the Natsopa Memorial Home, expressed the Society's thanks to Lord Riddell and to Mr. Bowerman for their services, and to the visitors for their attendance. He said they asked nothing of those present but their goodwill, encouragement and appreciation. He desired, however, specially to refer to the service of Lord Riddell and Mr. Bowerman. It would be a strange function indeed in the printing industry without the presence of the Right Hon. Charlie. He was a Natsopa honorary member, and was accustomed to being among Natsopa members. All present knew Lord Riddell's great interest in human affairs, not only in the printing industry, but outside it. He now desired to ask his Lordship to accept from Natsopa the greatest honour they could confer, namely, a certificate of honorary membership. The certificate did not carry with it the right to strike, and he trusted it would never have attached to it the right to lock-out. In asking his Lordship also to accept the gold key used in the opening of the Homes, which was enclosed in a bronze casket presented by the architect, he said, " May it bring to you, sir, some measure of the joy we hope it has to-day opened up for our aged members." He had been asked to explain what inspired those Aged Members' Homes. The inspiration was the sacrifice of their pioneers, those members of 1889, some of whom were present that day—those members who enjoyed low wages, long hours, incredibly bad conditions of work, the fear of unemployment, and a poor standard of living. By their efforts of years ago, they had laid the foundation in a large measure of the wages and comfort enjoyed by the membership of to-day. Those Homes, therefore, were to commemorate the courage that inspired those pioneers who worked with tremendous odds against them. They in those buildings linked that industrial service to the present-day membership, with the military sacrifice of those whose memory those Homes perpetuated. Those Homes were not simply solid material erected on land. They were built of dreams linked in our hearts by sentiment:

" For the structure that we raise
Time is with materials filled,
Our to-days and yesterdays
Are the stones with which we build."

Thus the lessons of to-day and yesterday were utilised in service for the to-morrows. He had been asked who would occupy those Homes. They were for the veterans of industrial battles. They opened those doors to them; they told them that their struggle to care for and cherish their loved ones was now over. They need never worry about the landlord knocking at the door—" there ain't no landlord "; they could banish from their minds and from their hearts all thoughts of the Poor House, the biggest dread of all working men and women. There could be no more thoughts of loss of employment at the end of a week's notice. Those who had never known what it was to have the shadow of a week's notice hanging over their heads could not imagine the tragedy and horror of unemployment. Here they gave them comfort, peace and plenty. The first member to take up residence was " old Mike " Vaughan, one of the pioneers and once secretary of that Society. It was easy to imagine him and his wife sitting by the fireside in their cosy sitting-room and expressing the sentiments of Browning, if not in Browning's words:—

" My own, confirm me! If I tread
This path back, is it not in pride
To think that how little I dreamed it led
To an age so blest that by its side
Youth seems the waste instead."

They offered to their members at 65 years of age, with 25 years' membership, a cottage with two rooms completely equipped with all necessary for their comfort. There was no taint of charity, no doling out of food or goods. The member would order what he required from the Natsopa Co-operative Store; the butcher, baker, milkman and greengrocer would call and take their orders, the milk and greengrocery being produced on the estate. They would be entitled to the care and service of the Matron, and the doctor would call when required. They would be in the care of Natsopa in health and in sickness. When one should answer the call of the Grand Overseer of the Universe—the only Overseer now that could give them orders—then the Society would care and watch over the one that was left while life remained to them. The Vicar in his dedication spoke of the evening of life. Those who reached the evening of their life in Natsopa Home could stand at their door on a summer's evening and see from the hill a beautiful golden rosy sunset that filled the sky with the glory of God. They would not only see the sunsets, but would feel their glory and the glory of God in their hearts. The only shadows in their life so far as they could arrange it would be the evening shadows, for all else would be brightness and comfort.

" And their night shall be filled with music,
And the cares that enfold the day
Shall fold their tents like the Arabs,
And as silently steal away."

They had asked God's blessing on their work. That blessing they knew would be given, for God said, " Inasmuch as ye have done it unto one of the least of these My brethren, ye have done it unto Me." They asked from those present their goodwill and encouragement. Their kindly interest would support and sustain them in the work that they had set out to do.

Lord Riddell, responding, said he was a proud and happy man. He never thought he would ever be admitted to membership of the Natsopa. He appreciated it as a token of affection, and for many other reasons. With regard to the Homes, if the men who started the trade union movement, or their spirits, were with them to-day, he was sure they would be surprised. It was a wonderful place. He thanked Mr. Bevan and Mr. Isaacs for their eloquent observations. But he did not quite

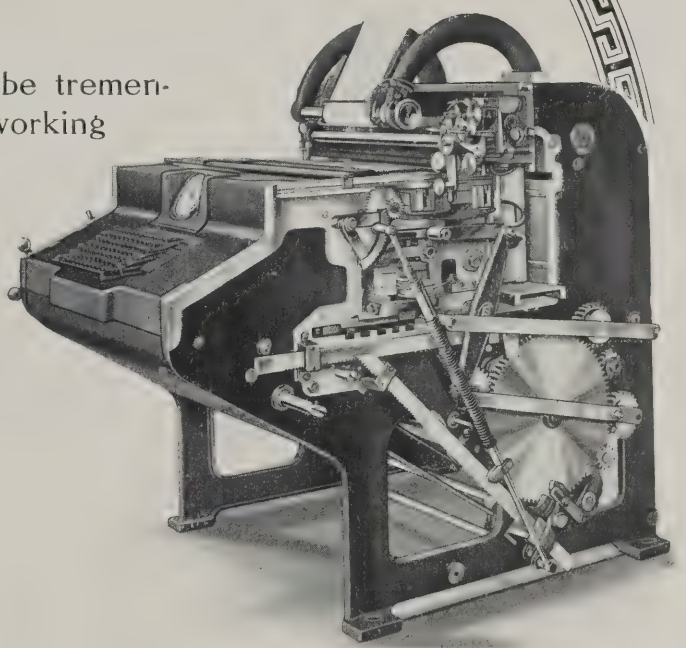
Speed in Litho Offset and Intaglio

The 'TYPARY'

TEXT TYPING MACHINE

Is the latest development in advanced printing methods.

It enables output to be tremendously increased and working costs greatly reduced.



You cannot afford to leave the TYPARY claims uninvestigated

Demonstrations gladly given on request

Write to-day for Illustrated Catalogue.

TYPARY & TYPON CO., LTD.

1—4 RED LION PASSAGE, FLEET ST., LONDON, E.C.4

Telephone: CENTRAL 1376. *Telegrams:* TYPANTYPO-FLEET-LONDON.

look at the Homes from the same angle. He hoped first of all that the time would come when the members of the Natsopa would not require any homes for the aged. He hoped the time would come when every member would be able to provide for his own old age. He hoped it was a temporary measure for the purpose of dealing with the evils of the present day. Secondly, he was very glad to hear Mr. Isaacs say it was not a matter of charity. If one belonged to an institution like a trade union one had certain rights, and if one required homes for aged members and the trade union supplied them, one had the right to receive the benefits. Mr. Isaacs had said the Homes were built on dreams. He was one of those people who believed they had to look at things as they were. He was also a believer in dreams and ideals, and he thought the things built on ideals often stood the longest. This great enterprise was built on a glorious ideal, and it was a sign of the times. To-day was different from the old days, and it was gratifying to see the things enjoyed once by the few now owned and enjoyed by the many. He thought it was very kind of them to ask him there. Mr. Newland had once presented him with a gold key. A gold key was typical of good temper and kindness. Homes for the aged were all very well. All of them had to find the money for them. They should look after their poor old trade, both in the interests of the employer and employed. The Printing School was represented by Mr. Hazell, Mr. Bowerman, and Mr. Riddell. That school was being maintained by the employers and the employed. They had got to see that the printers of the future were educated. He was sure it was going to be a most successful undertaking and do a great deal of good. He thought " our " Union—(applause)—was very fortunate in having such statesmanlike people at the top. He hoped he would get a vote. When he paid the least compliment, if they did not do their duty he would vote against them—(laughter)—in fact, he might run against them. (Loud laughter.) This had been a happy day, and he had got another gold key. This key was designed by Mr. Isaacs, and he almost thought he had mistaken his vocation, for it was very beautiful and artistic. They were rather in the habit of running down their own country. It was a great mistake, as theirs was a wonderful country, and men like Mr. Bevan and Mr. Isaacs and people of that sort were amongst its wonders. It was a remarkable thing that men engaged in the printing trade for years, and who were all the time very busy, should be able to go down to a place and lay it out as if they had been engaged in landscape gardening all their lives, and also designing a key for his benefit. He hoped when they started some other new venture, such as opening another new wing, especially if there was another new key in the offing, they would not forget their latest member and colleague.

The Rt. Hon. C. W. Bowerman, M.P., also responding to the expression of thanks, said they had evidently found the key to Lord Riddell's heart. He wished they had the key to his mind, for then they might reveal some of the State secrets or some of the printing trade secrets. He suggested Mr. Isaacs and Mr. Bevan should exercise their ingenuity and see if his mind could be unlocked. He congratulated those responsible on the great change, not only in the grounds, but the buildings also. There were many difficulties at the start, but their chief officials and committee had overcome them. Now they had a Home which was not only highly creditable to them, and also to the architect, but to the members of the Society. His mind went back many years, when the Society was in its infancy, and he congratulated the Society upon the wonderful advancement which had taken place in the methods and membership. They were embarking upon work which would not only mean giving great satisfaction to their younger members, but also towards the end of the working life of their members. It was a great change, of course, from a busy city like London, Leeds or Manchester, and in their younger days their old members, when coming to a district like this, must have thought how delighted they would be if they could live in such surroundings. In the later years of their life they found, with the help of societies and the good fellowship of their other members, a home provided among glorious surroundings, which was going to prolong their lives. There could be no loneliness. From many points of view they were to be treated as if they were in their own homes. But above all, there was no rent to pay. There was no limit to what they could do to stamp out the terrible scourge of consumption. They hoped that God in His kindness would bless not only those who came there as patients or to spend the last years of their lives there, but also bless the efforts of all occupied with that splendid institution. He would wish them God speed in all their undertakings, and, finally, if they did make any addition to the Homes, they should not forget that Lord Riddell would like to come amongst them once more if only for the purpose of being presented with another gold key. He was always ready to respond to any invitation, and he himself was usually about at a printers' gathering.

Mr. W. Howard Hazell, responding on behalf of the visitors, said he thought when they went through the Homes they must have felt envy in their hearts. The Newspaper Proprietors' Association and the Master Printers had no homes for their aged and indigent members. He hoped, if calamity should come upon their sections of the trade, and if they sent in applications, they would give them favourable consideration. He had read the report with very great interest, and naturally the objects of their Union were the well-being and happiness of their members, and their activities were chiefly attracted to the question of wages and conditions. But they also took a broad and statesmanlike outlook on their responsibilities, and realised that anything that affected the well-being and happiness of their members came within their scope. And they must remember that, whilst about one-third of the working life of a man was spent in the factory, they were trying there to deal with the other side of the man's life, and make it easier and happier for him. No man could work well if he was not physically fit and in good health, and no man was happy if filled with anxiety over the future and old age, and in these Homes they were striving to deal with those two points of sickness and low health. Their Union was young as unions went, and they were filled with the energy of youth. They were taking up these works to try and bring benefit and happiness to their members. May that side of their work extend and prosper, and if successful they would be showing the other unions and societies how they can benefit themselves. They would be solving some of the great problems which faced the nation to-day. He hoped

GROVER & CO., LTD.,

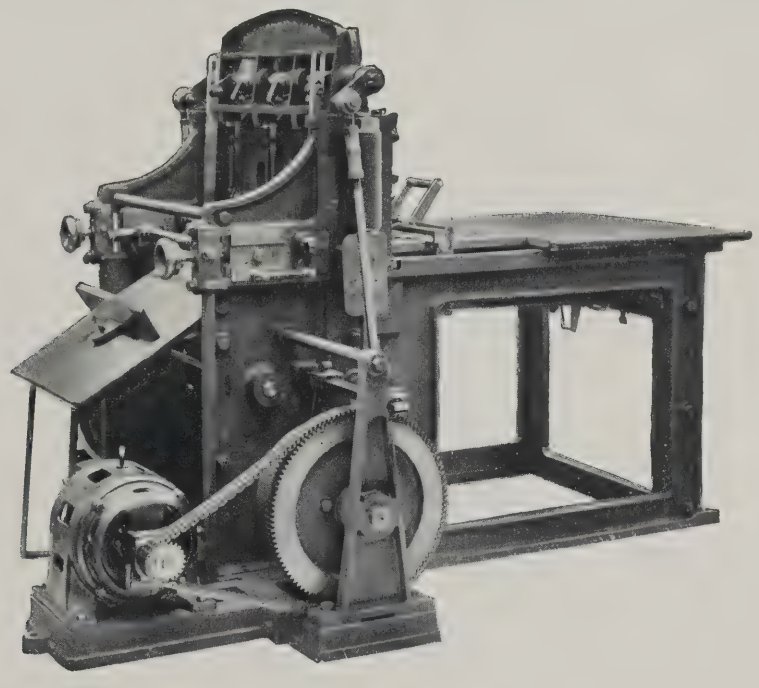
BRITANNIA WORKS,

CARPENTERS ROAD, STRATFORD, E.15.

Telegrams: "Adopted, Strat., London." **Telephone: Maryland, 2446.**

Members of the Association of British Manufacturers of Machinery for the Printing and Allied Trades.

Specialists in Perforating Machinery.

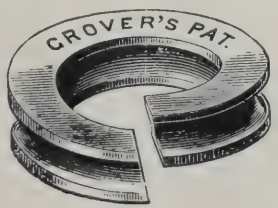


THE "GROVER" PERFORATOR, TYPE 1.
For Postage Stamps and similar work.

We have supplied the following customers, among others:

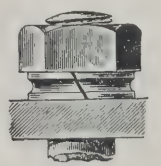
BRITISH GOVERNMENT AND ITS CONTRACTORS
AFRICA, SOUTH, UNION OF.
CHILE.
DENMARK.
EGYPT.
FRANCE.
GREECE.
HOLLAND.
IRISH FREE STATE.
SWITZERLAND.

We Manufacture all Types of Perforators. Our Reputation is World-Wide.



"GROVER" Spring Washer Nut Locks

For all Bolts which are subject to Vibration.



Please say you saw the Advertisement in THE CAXTON MAGAZINE.

in the future these Homes would be a failure because they would not have enough applicants to fill them. Lord Riddell hoped they would not have as much sickness in the future. There was the tuberculosis scourge of modern urban life. Much had been done in the past by medical investigation, by improved sanitation and education, and the death-rate would be still lower in the future. If they all worked towards the same end, he thought it was possible that calamity might be eliminated in the future, and they would not be troubled with consumption amongst their members. Then with the improved old age pensions from the Government, and the help given to their old members, it was quite possible in the future they would be able to live amongst their friends instead of going to these Homes; and if in the future his wish came true, that these Homes were a failure because they had not sufficient applicants, he was sure none would be more pleased than the members of their Council and their leaders. It was surely the best way to help their members, to provide homes for members who were worn with sickness and weary and nervous after a serious operation, where they could look forward to a time of rest and care, and also for old members who in the rush and hurry of the modern printing office, feeling the stress and strain of life, and living sombre lives in the city, could look forward to spending the remaining years in these beautiful surroundings. This was no work of charity, no act of benevolence on the part of the wealthy. It was a tribute to the energy, foresight, brain and ability of their leaders and members. By their members for their members. The Homes were a lasting monument to the activities of their Union.

Litigation Over Faded Posters

In the Mayor's and City of London Court, on July 8th, before Deputy Judge Frank Hinde, a claim was made by James Truscott and Sons, Limited, printers and lithographers, Suffolk Lane, E.C., against Mr. E. A. Strange, Woodybank, St. Lawrence, I.O.W., for £20 2s. 9d. balance of the price of 500 posters supplied by the plaintiffs to the defendant. Mr. Wedderburn was counsel for the plaintiffs, and Mr. Monier Williams represented the defendant. The plaintiffs, counsel said, were the well-known lithographers carrying on business in the City of London, and the defendant was the proprietor of a restaurant in the I.O.W. The claim arose in respect of 500 posters which the defendant ordered of the plaintiffs in July 1923, advertising Morant's Cafe, Ventnor, I.O.W. The contract price of the posters was £44 18s. 9d., but that amount had been reduced by an allowance made by the plaintiffs in order to satisfy quite a justifiable complaint which had been made by the defendant. The idea of the poster was to depict a seaside view and was printed in seven colours. One of the colours used in printing the posters did not endure for any length of time, the green colour in the picture faded. He (counsel) would produce a poster that had not faded and his learned friend would no doubt produce one that had faded. The poster while being handed to the Deputy Judge caused him to remark that the picture was one where distance lent enchantment to the view. Mr. Wedderburn, continuing, said a most unusual thing had happened, and a mistake had occurred in the printing process. Two printers' inks had been mixed to produce the green colour which had faded in a way it ought not to, and for that reason were making the defendant an allowance. The defendant, however, was alleging that the allowance was not sufficient, that he should pay nothing for the posters, and in addition was claiming £50 as damages. His case was that the posters did him more harm than good. Evidence was given, on behalf of the plaintiffs, to the effect that when the defect was made known to them they at once made an offer to overprint the posters in fast colours which would have cast 30s. to £2. Everything would have been done to accelerate the work which would no doubt have been done in a couple of days.

The defendant said he carried on business in London as a technical research chemist, and owned Morant's Cafe, Ventnor. He was initiating an advertising campaign in connection with the cafe in order to bring it to the notice of visitors during the season which lasted from July to September. He had a picture painted by an artist for which he was charged a sum of 10 guineas, and that picture was to be reproduced by the plaintiffs on posters. The idea of the picture was ruined by one of the colours used in the printing of the posters fading within an hour or two of the posters being placed on hoardings. He thought at first the defect was due to the bill-posters' paste, but after carrying out experiments found that the paste had nothing to do with it. The green used in the printing of the poster became yellow, so that the leaves of trees became indistinguishable from gravel walks. When complaint was made to the plaintiffs he was told the defect was caused through the printing ink used and he (defendant) suggested that the manufacturers of the ink should pay the damages. He was disappointed when he saw the result of the posters and came to the conclusion that they were of no advantage to him. He received a shock at some remarks he heard concerning the posters, one being that it looked like the representation of a "Sahara Cafe."

The Deputy Judge said defendant had given the order for the posters in the middle of July, and required them by the first week in August. It was therefore a somewhat hurried job. An unsuitable green ink had been used in printing, and when the first sample posters were put up they faded in a few hours. Plaintiffs at once replied to the defendant's complaint, offering to overprint them with a fast colour. With such a defect, a customer was entitled to demand some allowance. The only question was as to the amount of such allowance, seeing that defendant had elected to keep the posters and not return them. He (the Deputy Judge) should have thought an allowance of $33\frac{1}{3}$ per cent. would have been a fair allowance, but plaintiffs had been more generous and had allowed 50 per cent. of the price. He did not think the defendant was entitled to the slightest addition to that. The plaintiffs were entitled to judgment on their claim, and if he (the Deputy Judge) was right with regard to the claim, the counter-claim, as a matter of course disappeared. Judgment was entered for the plaintiffs on the claim for £20 2s. 9d. with costs, and for the plaintiffs on the counter-claim.

AT THE SEVENTH INTERNATIONAL

PRINTING

Stationery and Allied Trades

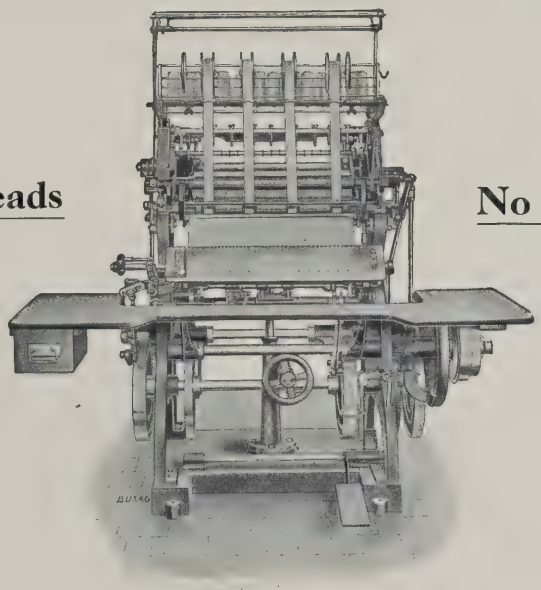
EXHIBITION

STAND NO. 4 ROW C GILBEY HALL

We introduced entirely New Models of our

"Martini" Simplified Book Sewing Machines

No Needle Heads **No Needle Heads**



The Latest and most up-to-date SEWING MACHINE on the Market, which eliminates the old principle of Needle Heads, thereby simplifying the Machine and giving stronger and tighter sewing.

We also exhibited our

"MARTINI" Thread Stitching & Knotting Machine

designed for stitching with thread all classes of work hitherto stitched by wire, also for Card Looping, etc., and in addition a new Looping Machine capable of dealing with very thick cord and with material up to 1in. thickness.

If you were unable to see these Machines write for full particulars, etc.

Oscar Friedheim Ltd 25, Water Lane, Ludgate, LONDON E.C.4.

Telegrams: "Friedheim, Cent, London." *Telephone: Central 6216.* *Cables: A.B.C. 5th Edition.*

Another Illustration re Note Paper Advertisements

IN the Mayor's and City of London Court on June 23, before Mr. Registrar Dell, a claim was made by the Times Publishing Co., Ltd, Printing House Square, E.C., against Mr. E. P. Houle, solicitor, 6, Great James Street, Bedford Row, and the National Publishing and Associated Organisations, Ltd., Lyric Chambers, 27, Shaftesbury Avenue, for £8 10s., the price of advertisements inserted in The Times. Mr. Stanley, in the employment of the plaintiffs, said the order was received from the second defendants, and as it was an advertisement relating to finance, it would only be inserted upon a satisfactory evidence being given. Mr. Houle's (the defendant's) name was given, and he had been debited with the account. Mr. Houle said he knew nothing about the order for the advertisement in question. The Registrar pointed out that the order was given upon the notepaper of Mr. Houle. Mr. Houle explained that he acted for the second defendants in some litigation, and the secretary of the company was a solicitor's clerk named Frank Carey. Carey had assisted him (witness) in the litigation, and for that purpose had access to his (Mr. Houle's) notepaper. Cross-examined by Mr. Welch, solicitor for the plaintiffs, Mr. Houle said Carey was never in his office as a clerk. In answer to the Registrar, Mr. Welch said that the plaintiffs were pressing for judgment against Mr. Houle. Continuing, Mr. Houle said he received two accounts from the plaintiffs before he went to them to ascertain what the accounts were for. Questioned by the Registrar, Mr. Houle said he did not know whether the second defendants could pay the plaintiffs' account. He (witness) had only acted for them in one matter, and had not received payment of his costs. The Registrar (to Mr. Houle): Why do not you let judgment go against you, and you in turn collect the money from the second defendants. Mr. Houle said, as he did not order the advertisement, he did not desire judgment to go against him. The second defendants had taken the liberty of using his (Mr. Houle's) name without his knowledge. Mr. John William Wilson, who desecribed himself as a director of the National Publishing and Associated Organisations, Ltd., said that a man of the name of Chalmers formerly traded as the company. Mr. Frank Carey was the secretary of the company. The business of the advertisement over which the claim arose he (witness) understood was left by Mr. Chalmers with Mr. Carey. Cross-examined, witness admitted that at the moment the defendant company was "without a home." Mr. Chalmers, who had issued the advertisement, ceased his connection with the company three or four months ago. Witness said that if given time he might make some arrangement to pay the plaintiffs' account. The Registrar, in giving his decision, said the circumstances of the case were peculiar. Plaintiffs desired to have judgment against Mr. Houle, who said his name had been used in the matter without his authority. He (Mr. Houle), however, had placed himself in an awkward position by allowing Mr. Carey to use his notepaper. He (the Registrar) held that, as Mr. Houle knew all about Mr. Carey, and the plaintiffs did not, it was only fair that Mr. Houle should be made responsible for the payment of the plaintiffs' account. Judgment was entered for the plaintiffs against both defendants, and an order was made for payment to be made within 14 days.

The "Printex"

A NUMBER of pressmen were taken to Guildford the other day to the well-known works of Drummond's, the precision tool makers, to see the latest product of Pictorial Machinery, Ltd.—the "Printex." This is a multiple duplicating machine or mechanical negative printer, which we hope to fully describe and illustrate in our next issue.

Monometer Melting Furnace

THE Monometer patent melting furnace is the latest product of the Monometer Manufacturing Co., Ltd., whose offices are at the Savoy House, Strand, W.C.2. The patent rights have been taken over by the Monarch Engineering Co., Baltimore, who are manufacturing these furnaces very extensively for the American and Canadian markets.

BUY YOUR
Lithographic Varnishes
Direct from the Manufacturers
91/2, SHOE LANE, LONDON - E.C.4
HOLBORN 1930.
3 EAST REGISTER ST. - EDINBURGH
CENTRAL 1126.
DANE & CO.
Established 1853.
Only Pure Calcutta Linseed Oil (well matured) is used in the manufacture of Dane & Co's Lithographic Varnishes.

The National Paper & Pulp Co. (1920) Ltd.

201, UPPER THAMES STREET, LONDON, E.C.

414 TINTED

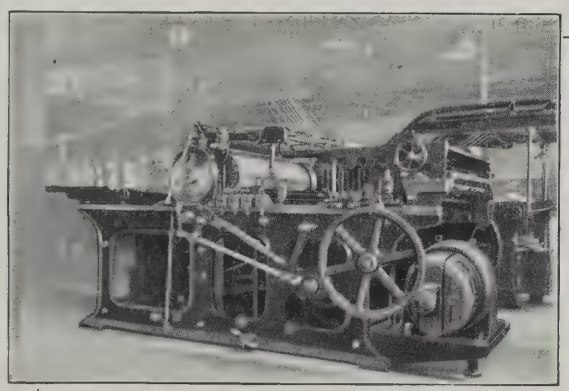
BANKS & BONDS

Unequalled Value

Unsurpassed Quality

Telephone : CITY **9093-9094.**

Telegrams : "WOODPULP, LONDON."



ELIMINATE OVERHEAD BELTING AND SHAFTING AND UTILISE THE ELECTRIC DRIVE, WITH ITS EASILY VARIABLE SPEED, TO GET THE UTMOST OUT OF YOUR PRESSES

Note the convenience and economy of space in the drive illustrated above

We are Specialists in the manufacture of Electric Motors and their application to Printing Machinery

Let us advise you

Electromotors Limited
OPENSHAW
MANCHESTER.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Profit-Sharing and Employe Shareholders in the Printing Trade

Exhaustive Enquiry by the Federation

AT the 1924 Annual Meeting of the Master Printers' Federation a most interesting discussion followed two admirable speeches on profit-sharing by Mr. Howard Hazell and Mr. Tanner, of Messrs. Robinson's, of Bristol. This discussion was so full of life, and the testimony of some of the speakers revealed so many attempts being made to successfully put into operation some scheme or other embodying the principle of profit-sharing, that the whole matter was remitted to the Council for consideration and report.

The Council appointed a committee for this purpose, and on July 14 a report was presented by Mr. Howard Hazell and adopted. This report was as follows:—

The Committee which was appointed by the Council of the Federation of Master Printers to inquire into methods of profit-sharing suitable for the printing trade has considered many schemes which have been tried within and without the industry. The great variation in the details of the schemes proves that there is no one uniform method suitable for every business. The ratio of the total capital to the annual wages bill, the amount of capital receiving a fixed and preferential interest, and the average annual profits that have been made in the past, make it necessary to vary, according to the circumstances, the method and details adopted.

THREE SCHEMES CONSIDERED.

The Committee considers it is desirable to recommend three different methods of profit-sharing, which experience has shown are satisfactory and suitable for businesses which are making reasonable profits. The master printer who wishes to adopt one of them can modify and alter the details and conditions so as to render it suitable for his own business.

The schemes that are suggested are not untried theories, but have been in use in printing businesses for several years, and have proved very successful and suitable for the industry.

Some people may ask why should the employe —a term which includes all the workers, whether by hand or by brain—receive any share of the profits, as they obtain a fair remuneration in their wages or salaries. There are master printers, however, who desire that their employes should share in the profits which they have helped to make, after capital has received a reasonable dividend. The additional payment is a reward for their efforts, and is an incentive to the employes to make the business more profitable, so that their bonus or share of the profits may be increased. There is no doubt that the employes can do a great deal in many ways to increase the efficiency of the organisation. Economies that are small in themselves, but amount to a considerable sum in a year, are more likely to be made when the employes know that increased efficiency will add to their share of the profits. The prevention of the waste of time or materials, suggestions for improvements of various kinds, punctuality, efforts to satisfy the customers' requirements, are only some of the ways in which employes can influence the profits for the benefit of all concerned with the business. Efficiency, and all that it connotes, is needed more than ever in the printing trade, and anything that can increase it deserves the attention of all master printers.

WORKER'S SHARE OF PROFITS MUST BE ABOVE A FAIR WAGE.

Any scheme of profit-sharing which is based on a system of paying less than fair wages is foredoomed to failure. A working man receives his wages weekly, and bases his standard of living upon his weekly earnings. He cannot wait until the end of the year in the hope of receiving an uncertain amount of profit in order to balance his expenditure. An essential principle of profit-sharing is that the share of profits received by the worker shall be over and above a fair wage. When a profit-sharing or share-purchase scheme is instituted, the employes should be informed that it does not in any way guarantee their positions or alter the terms on which their engagements can be terminated.

The term " profit-sharing " is usually limited to schemes by which a share of the profits is distributed amongst the employes, without their providing any of the capital required for carrying on the business. The purchase of shares in the business by the employes on favourable terms is another method of giving to them an opportunity of sharing in the profits, and a scheme of this character that has existed for over twenty-five years, and has been most successful, is explained later. There are many other methods of arranging for the purchase of shares by the employes on favourable terms, or of giving to the employes their share of the profits, in the form of special employes' shares. It is not suggested that this is the only method of dealing with this aspect of the question, but it is explained in detail, as it has been successfully employed in the printing trade.

Profit-sharing and share-purchase schemes, as explained hereafter, are usually considered to be suitable only for businesses where reasonable profits are made. If they stimulate the interest of the employes in the organisation in which they work, and encourage them to prevent waste and to increase the efficiency, there is no reason why a scheme should not be started in a firm where the profits are small, in the hope that the business will improve by the greater efficiency, and thus benefit all concerned.

Share-purchase schemes similar to the one suggested are only suitable for businesses that are sound and stable in character, as the employes with very small capital would prefer to deposit their money in a savings bank or invest it in Savings Certificates or similar securities, unless there be every prospect of their being able to realise their capital without loss when necessary, and to receive a reasonable dividend while it is invested in the company.

PROFIT-SHARING AND SHARE-PURCHASE COMBINED.

There is no reason why profit-sharing and share-purchase should not run concurrently in a business. The two methods may be combined by paying to

Quality-

IN PRINTING METALS

We attain the "Fryotype" Standard of Quality by meticulous attention to every detail during manufacture; by providing the most up-to-date technical equipment and expert knowledge; by the absence of every particle of deleterious impurity from our metals.

The RESULTS *of using "Metal of Quality" are:*

TO THE COMPOSING ROOM—
Maximum output, good type.

TO THE FOUNDRY—
"Formes" that 'stand up' to the Moulding Press.
Plates without blow-holes and "sinks."

TO THE MACHINE ROOM—
Longer runs: clean, clear print; good illustrations

TO THE PROPRIETORS—
A first-class production up to time at less cost; with the elimination of expensive (and irritating) delays.

Fryotype

PRINTING METALS.

Fry's Metal Foundry.

25-42 Holland St. Blackfriars. London.

Phone Hop. 4720 (4 lines) *Grams* Frymetalos. Sedist. London.

MANCHESTER. BRISTOL. DUBLIN. GLASGOW.

the employes their share of the profits, partly in cash and partly in shares in the company, or entirely in shares. If shares be thus distributed to the employes, it would be desirable to place restrictions upon the sale of these shares as explained later on, in order that these shares should be held only by employes working in the business. The object of all the suggestions that are made is to create a collective goodwill amongst the employes, which would improve the position and stability of the business, to the advantage of all who are connected with it.

These suggestions are made in the hope that they may be of use to master printers in framing schemes suitable for their own businesses. When they are successfully started they will add to the income and happiness of their employes and help to bridge the gap that too often exists between capital and labour.

PROFIT-SHARING

When a profit-sharing scheme is started it is essential that all the details should be explained to the employes, and it is desirable that they should be printed so that there may be no ambiguity about the conditions, the methods of arriving at the profits, and the share that is to be distributed to the employes. The scheme can remain in force unaltered, if it be satisfactory, but there should be in the rules a clause giving powers to alter the scheme, as explained further on.

The following are the recommendations and definitions of the Committee for the purposes of this report:—

" Employes " entitled to share in the profits are all persons employed in the business, in any position, for a definite period, generally the whole of the financial year.

" Capital " in a limited company is the paid-up ordinary share capital. " Capital " in a business which is not a limited company is the assets actually employed in the business. In some companies and private concerns there is a large sum invested outside the business, and the master printer may not wish to share the profits from these outside investments with the employes. If this be so, for profit-sharing purposes, the capital thus invested and the income therefrom should be excluded from the accounts.

The " Minimum Dividend on Capital " is the agreed dividend reserved for the ordinary share capital (or the capital in a business which is not a company) each year before any distribution of the profits is made to the employes. The minimum dividend should be fixed at such a figure that on the average of the past few years there would be a share of the profits for the employes. The minimum may be anything between, say, 6 per cent. and 10 per cent., but the minimum should not be altered except after proper notice has been given. The minimum will vary in different businesses according to the average profits, etc.

" Profits " are the net profits made in the current year, as shown in the audited accounts, after paying all the expenses of carrying on the business. It should be borne in mind that amongst the expenses of the business must be included a reasonable salary for the proprietors or directors. Some master printers take the whole of the profits and draw no salary, but when a profit-sharing scheme is adopted it is essential the proprietor should draw a fair salary. His remuneration should be commensurate with the time he gives to and the size of the business. If he were to retire he would have to engage a very competent general manager, whose salary would certainly be considerably higher than that of any other member of the staff. The master printer should, therefore, before calculating his profits, draw a salary equal to what he would have to pay to a manager able to control the whole of the business.

" Surplus Profits " are the balance of the profits after the minimum dividend on capital has been provided for.

" Annual Earnings " are the total remuneration, including overtime, etc. (but excluding expenses), paid to the employes entitled to share in the profits.

DEALING WITH SURPLUS PROFITS.

The following are three methods by which the surplus profits can be dealt with:—

1. After providing for reserve, interest on debentures, dividend on preference shares, if any, and the minimum dividend on the ordinary shares (or on partners' capital in a business not a limited company), for every 1 per cent. above the minimum dividend paid to the ordinary shareholders (or on capital), 1 per cent., or some proportionate rate, shall be paid to every employe, who shall have been exclusively employed for the whole of the year in which the profits were made, upon his remuneration during such year.
2. An agreed proportion of the surplus profits shall be distributed amongst the employes entitled to share, pro rata to their annual earnings. The proportion of the surplus profits to be distributed to the employes may be one-half, one-quarter, or any other amount, according to circumstances. The balance of the surplus profits, after the payments to employes have been made, belongs to capital, and may be carried forward or distributed as dividend, placed to reserve or distributed as bonus shares, as the proprietors or shareholders may decide.
3. A sum equal to the total amount paid to ordinary share capital (or to capital) as dividend for the year, above the minimum dividend, shall be distributed to the employes entitled to share, pro rata to their annual earnings.

EACH METHOD HAS ITS OWN ADVANTAGES.

Each of the three methods of distributing a share of the profits amongst the employes has different advantages. Probably when a master printer wishes to commence a profit-sharing scheme for the benefit of the employes he may find that he would like to make some alterations or variations in the schemes suggested above. These variations will depend on the character of the business, amount of profits, number of staff, etc. It would be well, before starting any profit-sharing scheme, to examine carefully what the result would have been under each of the above suggestions for the previous three or four years' trading. This would give some indication of the probable result to the employes and to the business, and would be a guide as to the share of profits that the employes will receive, if there be no considerable change in the business. If the business be a limited liability company it will probably be necessary to modify the articles of association so as to obtain powers to share the profits with the employes.

The employes' share of the profits can be dealt with in various ways. It can be paid to them in cash or by warrant, and if in the latter form they will receive their share in the same manner as the shareholders, which they would probably appreciate. A second method, which has many advan-

WE ARE THE SOLE MAKERS OF
THE "NAUTCH" SERIES
OF

SEND FOR LATEST LISTS

THE "NAUTCH" ROLL TICKET

REGISTERED TRADE MARK

TRADE DISCOUNTS ALLOWED

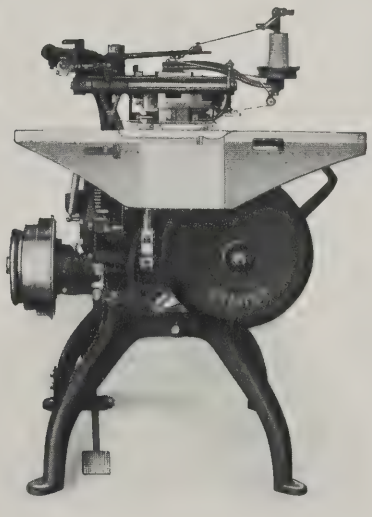
EASY-TEARING ROLL TICKETS

HENRY BOOTH (HULL) LTD
TICKET PRINTERS HULL.
TELEGRAMS: "NUMERICAL HULL"
TELEPHONE: CENTRAL 7491.

BREHMER

No. 37

Thread Stitching, Cording & Looping Machine.



This machine is invaluable for stitching EXERCISE, NOTE & MEMORANDUM BOOKS, PAMPHLETS and all SECTIONAL WORK. The machine is also arranged for CORDING and STRINGING SHOW-CARDS, CALENDARS, etc. This machine is the most silent and easily worked machine on the market.

Let us send you further particulars.

Let us quote you for **BREHMER** { FOLDERS, SEWERS, WIRE STITCHERS, GLUERS, etc.

Send all Enquiries to:—

We can quote you best prices and give quickest deliveries.

R. HURNER
LIMITED.

121-123, ROSEBERY AVENUE
LONDON, E.C.1.
'Phone: Clerkenwell **1568**
Telegrams: "Agentbrehm, Smith, London."

tages, is to pay the employes' bonus into their savings-bank account (if there be a savings bank connected with the firm) or to place it on deposit with the firm at an agreed rate of interest. The amount can be withdrawn at any time after the agreed notice has been given. Some firms might prefer to distribute the employes share of the profits in the form of Savings Certificates.

A NUCLEUS FOR A PENSION FUND.

Some master printers are anxious to provide pensions for their old employes when they have to retire. When a profit-sharing scheme is started there is an opportunity to create a nucleus for a pension fund. It would be possible, instead of distributing to the employes the whole of their share of the profits under the scheme, for a proportion of the employes' share of the profits to be used for pensions. The sum thus reserved could be placed in the hands of trustees, and the income therefrom, or possibly the capital, used for providing a certain number of pensions for superannuated employes. If a trust deed be prepared limiting the powers of the trustees, and clearly defining that the fund is only for pensions, it is possible to obtain a refund of income tax on sums given to the fund and on the income from investments, and thus provide for more pensions.

Some firms who have adopted profit-sharing always hold an annual meeting of the employes about the same time as the meeting of the shareholders. This meeting gives an opportunity to the directors or proprietors to explain to the employes the trading for the year, the rise and fall in profits, etc., and the bonus can also be distributed at that meeting. Experience shows that the employes appreciate the opportunity of learning something about the success of the concern in which they work.

Employers may wish to give the bonus to some employes who do not work the whole year. The scheme might include conditions such as a woman who leaves to get married, and any employe who dies, or retires through old age or ill-health, during the financial year, if otherwise qualified to participate, shall be allotted the share of the profits pro rata to their earnings for the portion of the year they worked.

DISCLOSING OF PROFITS.

The audited accounts of the business must be the final proof of the profits and accounts, and must be accepted by all concerned. The directors or proprietors should stipulate that their decision is final and binding on all the employes on any question arising out of the profit-sharing scheme. It is essential that any master printer who contemplates starting a profit-sharing scheme should have his accounts audited by an independent auditor, whose statement of profits, etc., would be the basis on which the profits would be distributed.

It would be advisable to insert a clause in the rules that the directors or proprietors reserve the right to alter the terms of the scheme, or to discontinue it entirely, by giving six months' notice. The scheme, however, should continue for a fixed period, such as three years from the commencement, and thereafter could be terminated by six months' notice, but the notice not to have effect until the expiration of the current financial year. A clause of this kind would permit the scheme to be revised or abandoned if unsatisfactory, and the employes would know that their share of the profits of the current year was secured to them.

Private firms or private limited companies who have not hitherto disclosed their profits might have some hesitation in doing so. This difficulty can be overcome as follows. In a private firm the minimum interest reserved for capital could be announced in the scheme, but not the amount of capital, and the auditor could certify the share of profits for the employes under the scheme.

In private limited companies the capital is recorded at Somerset House, and for them and for private firms who wish to give no indication of their profits, another method could be adopted. When the scheme is started the directors or partners could state that a minimum dividend on share capital, or minimum return on partner's capital, had been fixed, which would not be disclosed, and not altered without due notice. The share of surplus profits to be distributed to the employes could be announced, and the auditor could certify annually the amount available, and that it was in strict accordance with the original scheme. By this means no information about the total profits would be divulged.

SHARE-HOLDING BY EMPLOYES

The number of businesses that are limited liability companies is increasing in the printing trade, and in them it is easy to arrange a form of share-purchase for the employes which has many advantages. In many companies the shares are principally held by a few persons, and there are not many opportunities when the employes can purchase if they wish. The average working man, however, does not understand the purchasing of shares through bankers or brokers, and the fluctuations in their value. He may have only a small sum saved, and might be afraid to invest his savings in anything that could not be easily realised. Shares in companies that are not paying a reasonable dividend are not coveted by anyone, and this scheme is only suitable for businesses which normally pay such a dividend that the ordinary shares are worth more than par.

In order to encourage shareholding amongst the employes the shares should be sold to them at par, or at a price somewhat less than their market value. The employes will then know that they are having a very favourable offer made to them. When they receive a share certificate they will realise that they are part-proprietors in the business where they work, and that anything they can do to increase the efficiency or to prevent losses or leakages will help to increase their dividend. If the shares be issued at par, when they are worth say 50 per cent. more, there would be a tendency for the employes to sell their shares at the market value—possibly to persons not connected with the business—and thus the object of the scheme would be frustrated. This and other difficulties can be overcome if the following methods be adopted.

The articles of association should be altered so as to create a special class of "Employes' Ordinary Shares." These shares are to be issued at *par,* at such times and in such quantities as the directors may decide. The shares can only be allotted to employes of the company. When a holder of employes' shares leaves the service of the company for any reason (with a few exceptions suggested below) he *must* offer these shares to the directors, who will find within one month another employe who is willing to purchase the shares at par, the price which the holder originally paid. If, however, the directors are unable to find an employe willing to buy at par, the holder is then entitled to sell the employes' shares to any person in or outside the business at any price he can get. Every subsequent holder, whether an employe or not,

when wishing to sell these shares, must first offer them to the directors in the same way, so that if the dividends are normal the shares will ultimately return to the employes. In this way the holding of the employes' shares is restricted to those who are actually interested and working in the business.

PAYMENT FOR SHARES.

When the shares are first issued the directors can arrange that payment for them shall be by a lump sum or by instalments. If an employe pays in full, the share certificate is issued at once, and he is entitled to a dividend on his employes' ordinary shares at the same rate as is paid on the ordinary shares. He has all the rights of an ordinary shareholder, except the restricted right of sale, the details of which can be endorsed on the back of the employes' share certificate. Many employes would, however, prefer to purchase their shares by instalments of say sixpence or threepence per share per week, which would take forty or eighty weeks to purchase any number of £1 shares. The certificate cannot be issued, or dividends paid, until the payments are completed and the shares allotted, and it is suggested that, instead of paying interest on these small instalments, the company should make a gift to an employe's heirs, if he die before completing his payments, of the difference between the amount paid in and the total purchase price. This method of insurance is appreciated by the employes, and is a very small contingent expense to the company.

While an employe is working for the company he *may,* and when he leaves he *must,* sell his employes' shares. One or two exceptions may be desirable. If he should leave through ill-health or old age he may retain them, and any holder of employes' shares may bequeath them to his widow for her life. All subsequent sales must take place as described above.

Should the company not be prepared to alter the articles of Association to create a special class of employes' shares, it would still be possible to carry out the scheme, if some proprietors were willing to sell some of their shares at par, or below their market value, as suggested. This has already been done, and in a business with a few proprietors, some of them might be willing to make this sacrifice in order to encourage shareholding amongst their employes. It would be necessary for the company to recognise the restrictions on the right of free sale, and for the share certificate to bear on the face some mention of the restrictions, which should be endorsed on the back of the certificate. This method might be adopted as a preliminary, to see if the employes were willing to purchase shares, and then, when the scheme proved satisfactory, the company could consider developing shareholding by the employes by creating a special class of shares.

DIRECT INTEREST IN THE BUSINESS.

The methods suggested for profit-sharing have the advantage that the whole staff, who have qualified for participation by length of service, receive a portion of the profits when the earnings justify a dividend above the " minimum dividend " on capital. Profit-sharing schemes have the advantage that immediately they are introduced each member of the staff has a direct interest in the profits of the business, and the schemes are simple and easy for the employes to understand. No new issue of shares is required, as under the share-purchase scheme, and no question arises of transferring an employe's shares to another when he leaves the service of the printer or dies.

Under scheme No. 1 each employe knows the dividend he will receive upon his total remuneration for the year. This method has been in force for twelve years with results that have been very satisfactory for the shareholders and the employes.

In some businesses the profits fluctuate, but it may be the policy of the directors or proprietors to pay uniform dividends on share capital, or interest on partners' capital, by using the profits carried forward or drawing on the reserves. If this be the policy, the employes might consider they were not fairly treated in years when large profits are made and only a normal dividend paid, and a considerable sum is placed to reserve or carried forward.

The second scheme is suggested to meet this position. The employes are paid a share of the profits which they helped to make in the year they were earned. A man who left after a year of good profits would take his share, and would not feel that part of the profits made in the year he worked was carried forward to benefit others in the future.

The third scheme is very similar to scheme No. 1, but the amount distributed to the shareholders in excess of the minimum dividend equals that distributed amongst the employes, whatever relation the capital and the wages bill may bear to one another.

New methods of production or new classes of goods may make considerable changes in the ratio of wages to capital, and this scheme gives to the employes the same sum as capital receives above the minimum dividend.

These three methods are simple to carry out, easily understood by the employes, and cause less office work than a share-purchase scheme.

EXPERIENCE OF WORKING THIS SCHEME.

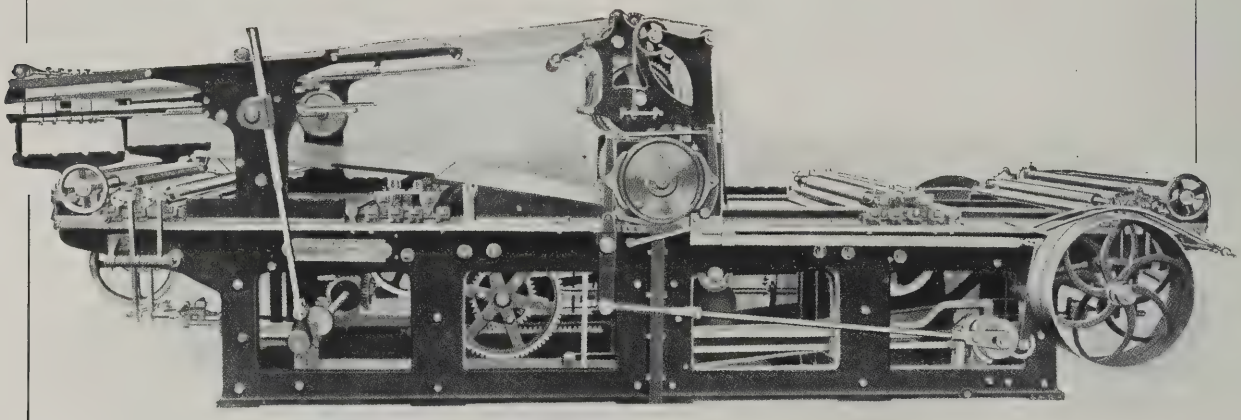
The share-purchase scheme may seem complicated, but twenty-five years' experience has shown that it is not. It is adapted to the needs and requirements of working men and others whose incomes are small. It enables an employe to realise his capital at any time he wishes, and when he loses his job it brings him a sum of money when he needs it. The directors can control the amount of additional capital, and thus prevent over-capitalisation which may arise if the workers' share of the profits be converted into share capital. It also gives to the employes an added dignity by their sense of proprietorship, and must tend to increase the efficiency which is the great need of all industry to-day. The drawback of share-purchase is that only employes who save money are interested in the profits of the company, and shares can only be issued to the employes when extra capital is required in the business, and prosperous businesses may not have many opportunities of issuing shares to employes.

The last, and certainly not the least, advantage of share-purchase by employes is that it encourages the invaluable qualities of thrift and self-reliance, as they must save before they can own the shares, and receive the dividends.

These methods are suggested as a means to bring Capital and Labour into better relations with one another, and might with advantage be introduced into most businesses. There are many variations and changes that could be made in these schemes, and master printers should consider the advantages of each, and modify them if necessary to suit their own businesses.

SPECIAL PATENT

1809 **ROLLERS and COMPOSITION** **1925**



Harrilds' Improved Bremner TWO-COLOUR Machine with New Patent Sheet Delivery.

NOTHING TOUCHES PRINTED SIDE OF SHEET.

COLOUR PRINTING IS SIMPLIFIED ON THIS MACHINE.

USED BY THE LARGEST AND MOST PROGRESSIVE HOUSES for the production of High-class Two or Multi-Colour Work, Catalogues, Cartons, Labels, etc., etc.

Harrilds' "RAPID"

THE fast-running Cylinder Press, indispensable for the production of Booklets, Advertising Circulars, in one or more colours, Smart Folders, and all that large range of work always wanted quickly that every Printer has to cope with. A machine unequalled for speed, dead register, fine inking and adaptability.

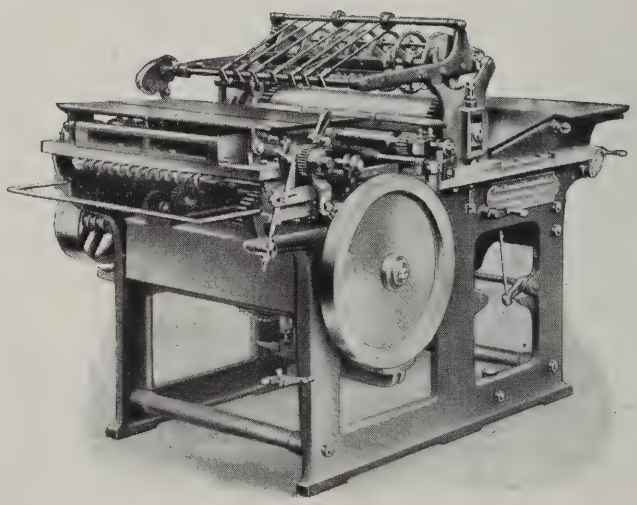
SIZE No. 1.

F'cap Bed, 23"x18"; largest sheet, 21"x16"

SIZE No. 2.

Demy Bed, 28"x26"; largest sheet, 25"x20"

The Auto Rapid with Self-feed is made to take sheets up to 22 × 15.



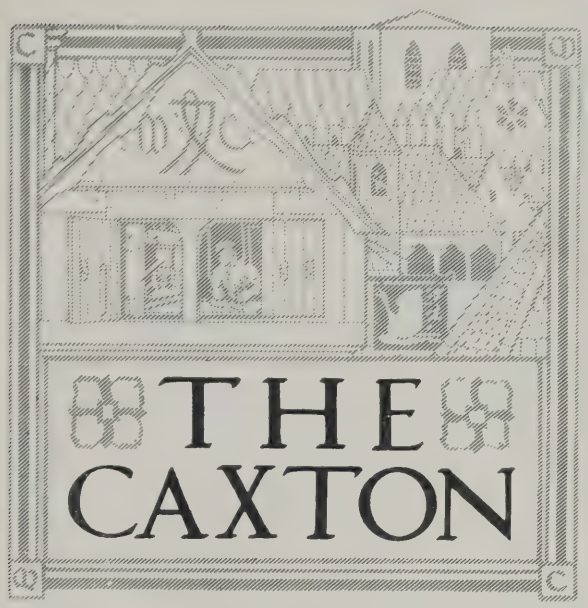
"RAPID" CYLINDER MACHINE.

HARRILD & SONS, LTD.

"Fleet" Works, Norwich Street, Fetter Lane, LONDON, E.C.4.

COLONIAL PRINTERS CAN GET FULL DETAILS OF OUR MACHINERY FROM OUR

Sole Agents for South Africa: Spicers (Export), Ltd., Cape Town, Durban and Johannesburg. *Sole Agents for New Zealand:* Brown & Stewart, Auckland and Christchurch. *Sole Agents for Madras Presidency:* Massey & Co., Ltd., Madras, S. India. *Sole Agents for Australia:* Edwards, Dunlop & Co., Ltd., Sydney, Melbourne, and Brisbane (Wharfedale Printing Machines and Self-Clamp Guillotines.) Middows Bros. & Linton, Ltd., Sydney and Melbourne (Box-Making, Binders and Stereo Machinery &c.)



London, August, 1925

COMMITTEES of the Federation of Master Printers have just completed two excellent pieces of work. One is the agreement with papermakers and wholesale stationers on the standardisation of paper. This reform is long overdue, and we have no doubt at all that the new arrangement will be heartily welcomed throughout the printing trade. We commend to the attention of our readers the article on this subject, written by Mr. Howard Hazell, which appears in this issue.

The other bit of completed work is the report on profit-sharing in the printing trade. This is an important document. It comes at an opportune time. On the one hand we hear most ominous warnings about trade conditions and falling exports, on the other we hear the rumblings of industrial discontent and the warning notes of active strife. Now as never before we hear the admission that both capital and labour may be right, that in some sections of industry the worker is entitled to concessions that capital cannot afford to make. In the printing trade there is the will to understand, and we reiterate what we have said before, that it is possible our trade might be the pioneer in economic adventure which would be a lesson on a grand scale to the whole industrial world. As to profit-sharing, and the larger idea of co-partnership, it has to be admitted they are heartily denounced by the advanced section of the Labour Party, and viewed with suspicion by its moderate followers.

The first thing needed is to convince the worker that this is a genuine attempt to meet his own claim for a share of the profits of his toil; that there is no ulterior motive; that it is neither a bribe nor a soporific. Only when such a scheme is presented to him as an answer to his own claim will he sympathetically consider it.

There is a real belief that the capitalist—small and large—is a scheming far-sighted individual, and that all such plans as we are discussing are the result of a deep-laid, subtle scheme for dishing the Socialists. Such beliefs give the capitalist too much credit. He is far too individualistic for anything of that kind. What he has said in the past about the rights of capital he has meant; what he says to-day about the rights of labour he means just as much, and, with the purest intention and the highest motive, will endeavour to carry out.

We do not know how widely the questionnaires or inquiries of the Federation Committee were cast, but to our own knowledge the printing trade provides some of the best examples—even on a small scale—of the principle of co-operation in industry, and these are harbingers of a greater success when this idea is more generally accepted and applied.

THE representatives of the printing trade did very well at the Advertising Convention at Harrogate. The papers which were read at the printing section, and which we publish in this issue, are a good proof that we have men in the trade who realise the importance of linking up to the publicity movement and claiming from it a fair share of attention. There has been a tendency to criticise the movement, and complaints have been made in some quarters that direct mail publicity was rather shelved. This is foolish talk. No one in his senses would dispute the value of newspaper publicity, and if this almost entirely overshadows all else at an advertising convention, it is not to be wondered at. Printers have taken very little interest in the subject, and have put up very little money for its advocacy. Fortunately, it is not too late for us to mend our ways, and if we are wise we shall take every opportunity to bring before the business public the kind of service we can offer them, and the occasions when that service far exceeds in value any other kind of advertising.

—

Death of Mr. F. L. Armstrong

WE regret to announce the passing of Mr. F. L. Armstrong, secretary of the Employers' Federation of Envelope Manufacturers, and also of the Newspaper Society. He was taken ill last month, and entered King's College Hospital for an operation. Unfortunately, his trouble proved very serious, and he passed away on July 23. Mr. Armstrong was well known in the printing and wholesale stationery trade, and hosts of his friends will join in our deep regret at his untimely departure.

A Great Scheme for an Industrial Colony

A New Printery near London

FOR years past Mr. Percival F. Jones, of Birmingham, has been filled with a desire to bring about an improvement in the conditions under which the growing business of the firm has been carried on.

That the existing conditions are open to improvement must be obvious to those who trouble themselves to think and permit their imaginations to contrast life as it is and as it might be. Conditions which, thirty years ago, were more or less unavoidable, need be endured no longer if Capital and Labour will work together in partnership to effect an improvement.

Recognising these changed conditions, it has been decided to move the present works from Birmingham and set up in the country an industrial colony. An estate has been purchased, consisting of a mansion with park of 64 acres, which, with farmery and farm land, etc., amounts in all to 180 acres. It is situated a little over 20 miles from London, within a mile of a suburban town of 7,000 inhabitants, and 1¼ miles of a station which connects to London (Waterloo) in about 40 minutes by fast train. "Coombelands"—the name of the estate—is in a very beautiful part of Surrey, and the Thames can be reached at Weybridge in exactly two miles.

The works will be built within ten minutes' walk of the farthermost point of Coombelands Village, and will be on one floor, covering about 1½ acres. It is expected that the works will be almost invisible from the village, being surrounded by a belt of large trees and a shrubbery.

Definite details of the full provision of the scheme are scarcely matured enough to announce at present, but the intention on broad lines is that all three sections interested, *i.e.*, the customer, the workers, and those who will have invested the necessary money to bring about the materialisation of the plan, shall combine for the mutual advantage. The following details of the scheme, as at present contemplated, may be of special interest.

PROFIT SHARING.

The intention is to place the workers in such a position that they share in the prosperity of the concern; not only to call forth their best services, but also to provide them with a live and personal interest in the work which falls to each one's respective lot. The scheme, which will be considered finally by representatives of the employes in conference with the Management, will not be directed to speeding up output, but to consolidating the employes' interest in all that pertains to the well-being of the works and its products.

COMMUNAL BUYING.

A village stores for the supply at first cost of the requirements of the community will be opened; vegetables, pigs, poultry, eggs and other produce will be cultivated on the farm-lands, and will be available at cost price, thus eliminating the profits of the middlemen. Mr. Percival Jones will himself provide the village store, so that this communal trading shall be rent-free.

HOUSING FACILITIES.

Approximately 450 houses are being planned. The houses will be built by and under the control of a Public Utility Society to be formed under the provisions of the Housing Acts of 1923 and 1924. The directors of this society will include representatives of the workers. An important advantage that will be secured by having this self-contained village is that the full amount of the Government loan and subsidy can be devoted to the design and building of the houses.

It is intended to allocate to each house a minimum area of one-tenth of an acre of land, and a certain proportion of the houses will be detached. It is not intended at present to have any houses more closely planned than in semi-detached pairs. Each house will have provision of enough space for the erection of a garage. The result, as will be seen, is that a relatively small proportion of the houses will be facing each other (even these will have a space of 85 feet from one frontage to another), many of them facing the open space which runs through the centre of the village.

It is estimated that the rents and rates will range from 10s. to 15s. per week, according to the type of house and the accommodation provided.

SOCIAL FACILITIES.

A considerable part of the estate will be available as recreation grounds. It is intended to construct a private golf-course; a stream, forming the boundary of the estate for about half a mile, may be adopted to form an open-air swimming bath and boating pool; while tennis courts and bowling greens are provided for by the lawns near the house. It is intended to erect an Institute, in which concerts, cinema and other entertainments can be organised, and to which a library will be attached; and a Club House, which will probably take the form of a picturesque village pub., where the quantity, quality and prices may be regulated to the well-being of all.

LEISURE TIME.

For the workers to live within a few minutes' walk of their work will save many hours in each week, now wasted in tedious and expensive journeyings from and to home. This alone means a real addition to the actual leisure hours, and is a point worth stressing.

RESIDENTIAL CLUB FOR GIRLS.

It is proposed to turn the mansion on the estate into a hostel or residential club for girls. The accommodation consists of a very handsome suite of reception rooms, 19 bedrooms, all on one floor, three separate staircases, five bathrooms, and very well-arranged kitchens, pantries, etc. Certain of

Quality Papers

LION BRAND MANUFACTURE HOME MILLS PARK

Quality Printing

COATED PAPERS and BOARDS

for the

QUALITY PRINTER

Vols. 8, 9, 10 and 11 contain a range of standard stock qualities to meet practically all requirements.

SAMPLE SHEETS *of* ANY QUALITY *on* APPLICATION

Stocked by

JOHN DICKINSON & CO., LTD.

HOME PARK MILLS - KING'S LANGLEY - HERTS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

NEW STOCK LINES for the PRINTER and PUBLISHER

Chalfont Antique Laid and Wove.

A soft, mellow Esparto paper, possessing good bulk without fluff. A fine medium for Novels and general literature.

Croxley Super Brochure Laids, D.E.

A beautiful series of Antique Laid Papers, possessing artistic shades and bold laid character — suitable for Brochures, Menu Cards, Programmes, Christmas and New Year Greetings.

St. Albans Antique Laid, D.E.

An attractive paper, possessing bold defined laid lines, and a distinctive feathered deckle—recommended for good class publications.

Original Cylinder Antique Wove, D.E.

The old time character and deckle edge make this grade a charming paper for edition-de-luxe, choice publications, gift books, etc.

The above are a few of the new stock lines we have laid down to meet the demands of progressive Printers and Publishers throughout the country. We shall be happy to send you a printed portfolio demonstrating the uses of these papers, and also full sample sheets for making up dummies.

John Dickinson & Co. Ltd.

PAPER AND BOARD MAKERS,

CROXLEY MILLS, WATFORD, HERTS.

Telegrams: DICKINSON 693 WATFORD. Telephone Nos: 693-4-5 WATFORD.

the reception rooms will be used as a club and dining-room for the office staff and customers, but the whole of the rest of the building will be devoted to the hostel, and it is particularly suitable and well adapted for this purpose. It is not intended to impose irksome regulations or interfere in any way with the liberties of the boarders, except to the extent of securing the comfort and well-being of the whole number. The manner and cost of living in the hostel will be under the control of a committee of girls elected by themselves. A qualified matron will be provided, who will undertake the housekeeping and superintend the domestic arrangements. Rules and regulations will be entirely in the hands of the girls, and they will be determined by the majority of all the boarders.

RESIDENTIAL CLUB FOR SINGLE MEN.

This will be one of the first buildings to be planned in the "Civic Centre." It will be run on lines similar to those suggested for the Girls' Hostel, and will be under the control of a committee of the members.

As will be seen from this outline of the scheme, the proposals are interesting, alike from the varied points of view of the economic reformer, the competitive business manager, and labour. Its development will be watched with interest, and success will afford an object lesson, the value of which it is difficult to over-estimate.

Modern industrialism, with its correlation of crowded areas, depressing conditions of housing, excessive time spent in unremunerative travel to and from the place of work and the inertia which may come from the deadening apathy of uninterested labour, is ripe for a sound scheme within the possibilities of trading concerns of moderate resources and extent. Many firms, doubtless, would consider carefully the prospect of some such undertaking as this were they convinced that a works of a thousand or so employes could be transferred with all-round advantages from crowded city to country quarters, and could they see that success is not necessarily confined to big schemes which count capital in millions. Labour, too, looking for improved conditions for workers, should welcome an experiment in a co-ordination of the conditions of work, of home life, of recreation and social advancement and development in which the workers concerned will share in the establishment as well as the conduct of the communal concerns.

The scheme is bold. To transfer works from town to country, establish a new garden village, and introduce communal trading at one and the same time, argues a faith inspired and inspiring. Its very boldness is probably its greatest asset. The headlong plunge on a cold morning is a far better policy than a timid wading, and the Coombelands scheme may owe no small thanks to the wisdom of its originator, who has "cast fear to the winds."

Obituary

We deeply regret to have to announce the death of Major E. J. Walker, representative of Messrs. Lorilleux & Bolton, Ltd., printing ink and varnish manufacturers, London, after a long illness, at the age of 62 years. Major Walker was with Messrs. Ch. Lorilleux & Co., and latterly with Messrs. Lorilleux & Bolton, Ltd., his connection dating back for 40 years. He was a trusted and highly-valued servant, and widely known in London printing trade circles. The interment took place on July 24 at Hendon Park Cemetery.

BOOKLETS
Collective Advertising
The
SPECIALIZED
EDITORIAL
AGENCY

is prepared to write and illustrate with original drawings Booklets which printers may be asked to undertake in connection with the new advertising campaign.

¶ This Agency has a Staff of competent writers and artists capable of dealing with this class of work.

Specialized Editorial Agency,
(EDITOR:— A.E.OWEN JONES)
4. VERNON PLACE, SOUTHAMPTON ROW,
LONDON. W.C.1.

CRAFTSMAN'S CORNER

Devoted to plain, homely talks about Letterpress Printing. Design, layout, type, composition, illustration, paper and ink will all receive attention as occasion demands; and Specimens sent in for Review which contain features of special merit or interest will be reproduced in these columns.

CONDUCTED BY H. B. NAYLOR.

PRINTING PLUS SERVICE! Service is one of the most important items in the business of a printer, and is (or rather should be) in evidence in almost every operation from the moment the inquiry comes into the office until delivery of the goods, yet a direct charge is seldom shown on the invoice—it is either merged into production costs, is "given free," or has no real existence.

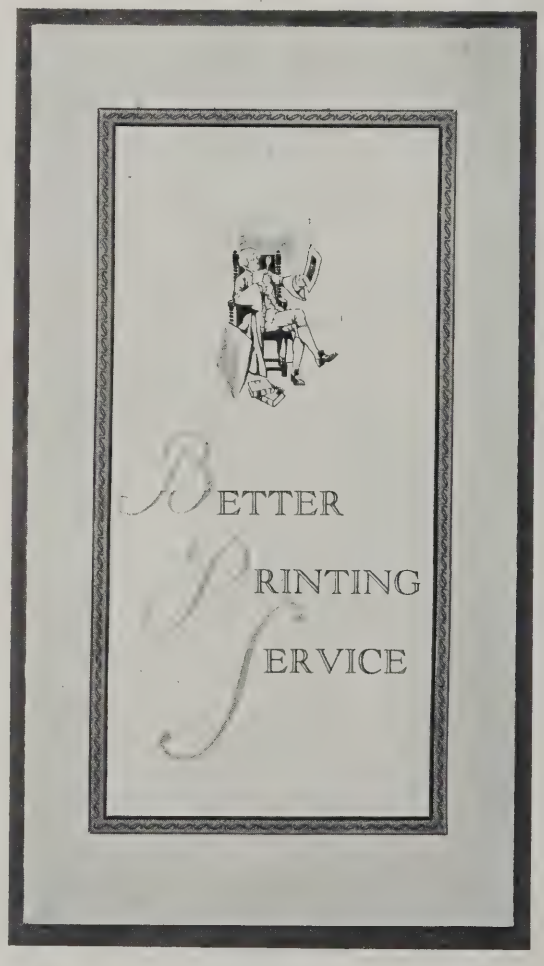
A direct charge is frequently made by apportioning a certain sum to the hourly rate, to include all services. But where one acts in an advisory capacity "on the spur of the moment" over the counter, or in the private office, more often than not no charge whatever is made. A friend of mine was recently asked to quote for some work running into close upon £190; everything was *presumably* taken into account, and the job placed in due course. But whereas the printer had estimated for handling the job as a whole, it came in piecemeal; and, as he had laid in some special material, he could hardly afford to cancel the engagement. He really gave more service than was estimated for, and less satisfaction!

There is another kind of service rendered by the printer who specialises. His apportionment for service, if not a direct charge is much higher in the "overhead"; but sound organisation in its various stages invariably gets the work done quicker and more efficiently, and his charges to this extent are brought down to nearer normal level. Then you ask: Why are his prices higher? Simply because he prints on better paper, uses better ink, and refuses to turn out any but high-grade work. The customer pays for these extras, of course; but he not only gets value for money, he also commands better service at the same price!

Service does not consist only of receiving the order and delivering the goods. This may be correct possibly in some trades, but not in the Printing business: in addition to the usual routine work, it means studying the customer's interests as well as one's own, understanding his requirements from his point of view sufficiently for one to act in an advisory capacity where necessary, and an appreciation of sound Typography and its pulling power.

There is little doubt that dignified Printing carries a conviction of its own—we are too apt to infer that the man-in-the-street does not appreciate good work merely because we know he is not a printer.

Let me draw an analogy: The man-in-the-street is about to make a purchase. If it is food, does he go to the mean little shop that always looks dirty and disorderly, or to the spick-and-span store that breathes an atmosphere of cleanliness and refinement? If he is about to buy a suite of furniture, does he go where the goods are piled indiscriminately one on top of the other, or select the shop where the goods are attractively displayed, with embellishments suggesting schemes for decoration? If he desires to visit the ironmonger, does



EXAMPLE 35

EXAMPLE 36

he waste his time searching windows in which the wares are heaped up in helpless masses, or patronise the shopman whose goods are in orderly array? If clothes are in question, is the tailor more successful who jumbles and creases the materials in the window in any old way, or the man who gracefully drapes them to show the suitings to the best advantage? Art and service appeals in other industries—let us believe and act as if it does in ours!

The perversity of human nature certainly encourages a small percentage of these inferior merchants to ply their calling in unfavourable manner; but it is not *our* business to add to or perpetuate it by bad printing.

If, then, the man-in-the-street does appreciate better service and the art in presenting it, without necessarily understanding the details of its manufacture or production, what right have we to suppose that he is satisfied with any miserable piece of printing just because he may not know how it is produced? Printing is a market commodity, the same as goods in other businesses, and it is up to us as printers to prove that good Printing pays the customer as well as ourselves.

Our trade papers have had such a lot to say about the recent Printing Exhibition that up to now I have purposely made no reference to it in any of my notes; but I should like my readers to bear with me now whilst I comment, not on the stall-holders themselves, but on the way one or two of them presented their message. This by no means implies that the vast array who are not mentioned are inferior in any way; they are omitted solely through lack of space at my command.

Example 35, a house job from the press of Messrs. Hudson & Stracey, Ltd., Charles Street, Watford, is the front page of an 8-page folder measuring 9 in. by 5 in. when closed as shown. On good-quality white art paper, the border section marks are printed in black over a russet background, all the rest being in black except the drawn swash letters B, P, S (in red). This colour combination is attractive without being aggressive, the russet helping to counteract the vividness of the red. Perfect rule corners would have given a fine finish to an otherwise excellent *and* useful folder. In adopting the phrase "Better Printing Service," Messrs. Hudson & Stracey fully realise that service plays a vitally important part.

On the last page of this folder they say: "Beauty in your Printing Matter will enhance your commodity and the good name of your house. Our

EXAMPLE 37

policy is to continually better our quality, and thus increase its advertising value. . . . .All Printing is Advertising—Better Printing is therefore Better Advertising." A truism which cannot be gainsaid!

Opening the folder to its fullest extent, one sees a centre spread which is as versatile as it is useful to the buyer of Printing. On left and right are some well-printed four-colour process illustrations—some carpets looking extremely natural. There is no vignette, and its omission materially contributes to more natural results. Shadows are all very well in their way, and are most essential at times; but, although clean-cut work invariably looks better, many buyers of blocks do not trouble about this detail—no vignette also means less work in make-ready on machine. The type message in the centre of this spread is printed in black, surrounded by "decoration" suggesting the routine of a job going through a modern printing works from start to finish, commencing with messenger boy delivering the copy, through the sanctum to the composing room, thence on to pressroom, warehouse, packing department, and finally to the delivery motor van; but all is so subdued in steel-grey colour (by the way, solid line blocks are used, with no hair lines) that it is suggestive as well as ornamental.

The back page is devoted to half-a-dozen views of their various departments, well-balanced and arranged; but I question whether such things cut much ice, especially when the operational details are too small to be seen—a good-class commercial illustration would cost the printer no more, and be more attractive.

One more point before leaving Example 35: Bodoni and Plantin have been used together. Unquestionably this has been done, not in ignorance of the guiding principles followed by the grandsires after whom these two series are named, but because they counterbalance the treatment of the folder as a whole, suggesting strength, self-reliance, and quality without too many "frills." These series of type require plenty of room, and this was kept well in mind in planning out.

This folder amply justifies the claims made by Messrs. Hudson & Stracey in "A Summary of Our Service," when they state that "the idea of this small folder is to convey the thoroughness of our service."

Example 36 shows a few *letterpress* posters "created" by Messrs. Langley & Sons, Ltd. (The Euston Press), N.W.1, from a photograph of their stand at the recent Printing Exhibition, ranging in size from a crown-folio window bill up to a 16-sheet double-crown poster.

In addition to the work of the regular letterpress printer, the Euston Press specialise in high-class letterpress posters. To meet this demand, paper and ink are specially made for them, also wood letter and borderings of their own design; they use a special composition of their own for cutting much of their lettering and illustrations; and I believe I am correct in saying that everything (or practically so) on view was designed, cut and printed *letterpress* on the premises. This *is* Printing plus Service, because without the latter being efficient the whole "edifice" would fall. The fine, brilliant colours were wonderfully dense and solid. It is interesting to note, too, the Euston Press claim that their process is cheaper than other methods.

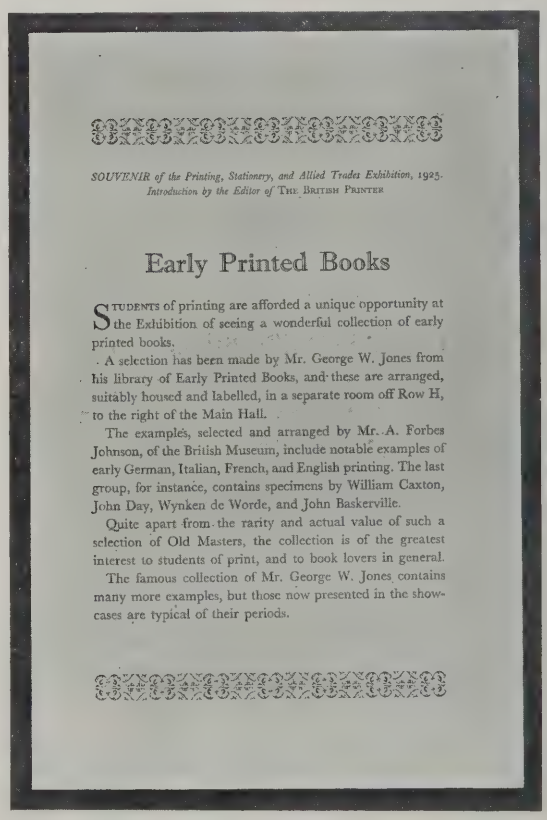
Example 37 is typical of the work contained in some of these letterpress posters. The actual size of the paper on which it is printed is $23\frac{1}{4}$ in. by $19\frac{1}{2}$ in. (It is just visible in Example 36, immediately to the right of entrance to stand.) Reproduced here in one colour only, it loses the comparative values of colour contrasts; also, whereas Example 37 is a halftone, the original is printed in three *solid* (or flat) colours, green, purple and black, with the white of the paper showing through to give a four-colour effect. The green and purple do not overlap, but are overprinted by the black in places, the black remaining black wherever it appears.

This department of the Euston Press is not of mushroom growth, having been steadily developed through years of study and practice, and I will repeat here some valuable advice recently uttered by Mr. Alfred Langley when speaking on the subject of posters:—

> "A poster that is designed to attract twenty millions of people to a big show needs to be one with a clear call to the man in the street. The hoarding is not the proper place for enigmas and puzzles, or philosophic paragraphs—these should be left to the leaflet or pamphlet that can be studied at leisure. . . . Mere beauty is not sufficient if the poster fails to interest those whom it is desired to attract."

This confirms what I said in our last issue on the subject of posters; and to it may be added, make it possible that he who runs may read.

I wonder how many seized the opportunity of paying a visit of inspection to the Exhibition of



SOUVENIR of the Printing, Stationery, and Allied Trades Exhibition, 1925.
Introduction by the Editor of THE BRITISH PRINTER

Early Printed Books

STUDENTS of printing are afforded a unique opportunity at the Exhibition of seeing a wonderful collection of early printed books.

A selection has been made by Mr. George W. Jones from his library of Early Printed Books, and these are arranged, suitably housed and labelled, in a separate room off Row H, to the right of the Main Hall.

The examples, selected and arranged by Mr. A. Forbes Johnson, of the British Museum, include notable examples of early German, Italian, French, and English printing. The last group, for instance, contains specimens by William Caxton, John Day, Wynken de Worde, and John Baskerville.

Quite apart from the rarity and actual value of such a selection of Old Masters, the collection is of the greatest interest to students of print, and to book lovers in general.

The famous collection of Mr. George W. Jones contains many more examples, but those now presented in the showcases are typical of their periods.

EXAMPLE 38

Early Printed Books, loaned by Mr. George W. Jones, and how many helped themselves to a copy of the four-page catalogue?

The collection included examples of early English, French, German and Italian printing, and some books by Giambattista Bodoni include his "Manuale," completed, I believe, and issued by Bodoni's widow in 1818—after Bodoni's death—and considered to be the finest of all type specimen books. Among the examples of English Printing could be seen the work of Caxton, Wynkyn de Worde (c. 1495), Thomas Berthelet (1543), John Day (1549), John Baskerville (1770), and W. Bulmer 1804). The Continent was represented by Fust and Schœffer (1455), Jensen (1476), Aldus (1499), Erhard Ratdolt (1505), Geofroy Tory (1529), Simon de Colines (1543), and many others.

To attempt to describe any of these here is beyond my capacity, although I have been granted the privilege of handling and examining some of them. But the moral behind it all is this: Mr. George W. Jones has built up a reputation for fine printing based on a close study of the best work of these old masters of our craft, irrespective of nationality; he has endeavoured to assimilate the principles and practices which have made their work famous, and he imparts into his work the "spirit" which has made their work beautiful. This is Printing plus Service.

Example 38 shows the title to the four-page catalogue of this Exhibition of Early Printed Books, composed in Monotype Baskerville and Imprint Shadow, and printed in black on Byronic Book India Wove; size 9¼ in. by 6 in. as shown.

There were many other printers showing at the exhibition, but these will have to suffice for now. Each represents an entirely different class of work, among the best of its kind, and it is for these reasons they have to be chosen to emphasise my slogan, PRINTING PLUS SERVICE.

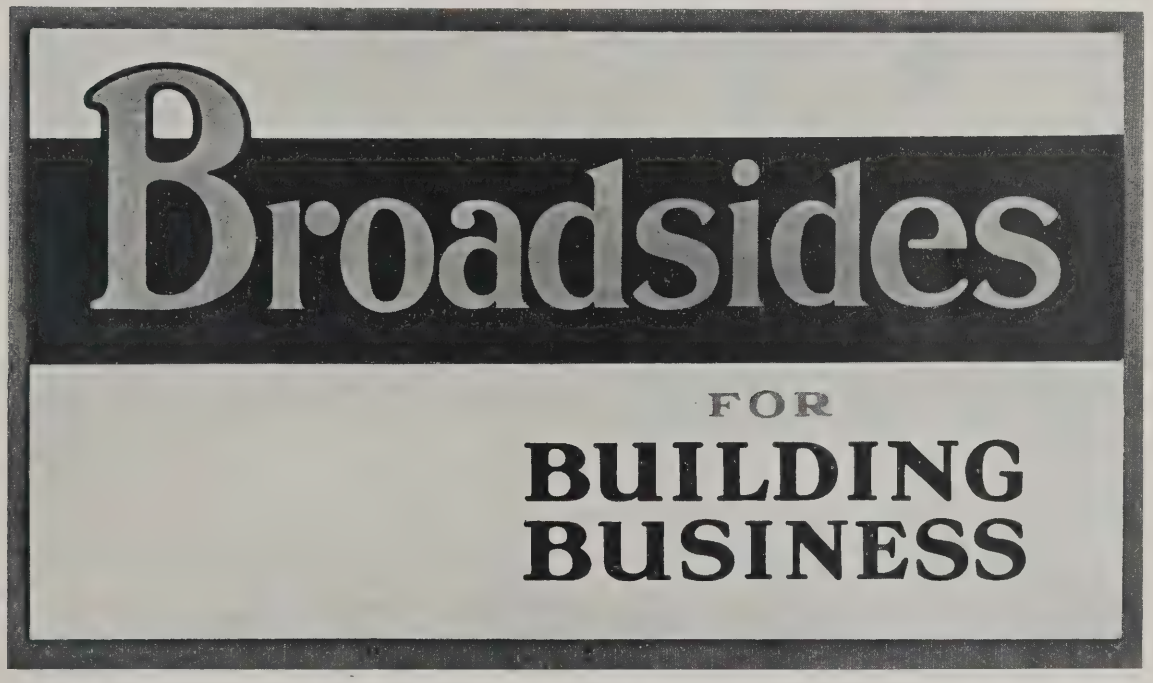
Of one thing I feel fairly certain, that commercial printing in this country is on the up grade in quality and effectiveness, and master printers are beginning to realise more and more the necessity and value of advertising.

Co-incident with this advancement is the Collective Advertising Campaign of the Federation of Master Printers, now in full swing. Under this scheme buyers of printing are directly approached on the collective principle, members of the Federation supplying the names of prospective clients to whom they desire such literature to be sent. This is paid for on a subscription basis, according to the number on the list which each firm submits.

The chief points in favour of Collective Advertising may be summarised thus: Properly carried out, costs are reduced by pooling; it prevents unnecessary waste; and, above all, it encourages cameraderie and esprit de corps.

Example 39 (Broadsides) shows the front page of the second folder of the F.M.P. Collective Advertising Campaign (the first one, on "Booklets," was mentioned in these columns some months ago). Actual size of example is 5½ in. deep by 9¾ in. wide, and represents the folder when closed—opened, it is eight times this size, opening out to a full spread on the inside, where all the bold lettering is free-hand, based on the design of the Cooper Bold, with sub-titles in the Cheltenham Family and text in Windsor Light and Dolphin. Everything is very readable, suggesting a broadside, the sizes of type used for the general text being 18 and 12-pt.

On the address side (reverse of this example) is the slogan, "Boldness Implies Confidence," and this has been systematically carried out. For instance, a suggestive picture of Niagara Falls is accompanied by the statement that "Size may not be everything, but it is a very important factor"; whilst the concluding paragraph of the inside spread reads: "For direct advertising you select



EXAMPLE 39

exactly those people who should be using your goods—and drive that fact into their minds. [That is just the purpose of this F.M.P. folder.—H.B.N.] Consider the sales you can make, and consult your printer now."

This is such an effective production that I hardly care to make any comment, except this: The space occupied by the "intellectual" quotations on the achievement of Printing could have been put to better use by making copy more directly applicable to the use of broadsides.

Example 40 (7 Ways to Build a Business) is the front page of the third and latest issue of F.M.P. folders. Size when closed (as illustration) 9 in. deep by 3½ in. wide; opened to the full extent of its seven folds, 25 in. wide; printed on art paper.

EXAMPLE 40

Here is a brief description: The words "WAYS TO BUILD A BUSINESS" are in deep orange, remainder in black, the figure "7" being half-lined to give the grey effect. Opening the folds in succession brings one to the introduction, inside title, sub-title, until finally are spread out before the reader the "7 WAYS TO BUILD A BUSINESS." Each "way" is illustrated (in colour) with suitable descriptive matter following, and a slogan at the foot of each fold to clinch the argument. The "7 WAYS" are: Mailing Card, Broadside, Poster, Cut-out, Show-card, Blotter, Stationery. The descriptive matter is set in Cheltenham Wide, all headings and display being drawn.

This folder is full of suggestion, and has been very cleverly conceived—in fact, the best of the batch—and if this campaign literature maintains the same rate of improvement, this autumn should witness the issue of some of the finest work in its class ever produced for such a purpose.

One little comment: The short talks under each of the "7 WAYS" are quite convincing, but the poster illustration does not suit the subject matter nicely. An L.N.E.R. poster with lion rampant and the snappy "King's Cross for Scotland" hardly applies to the "commodities sold through the medium of retail shops." Also, the matter round the drop initials is not well arranged—it should have been made to fit much better.

These things notwithstanding, the Federation of Master Printers are to be congratulated for the splendid effort being made to improve trade—and may it succeed.

I hope to treat this subject of "Service" from a slightly different point of view in our next issue.

Reviews under the heading of "Appreciations" will be found on next page

All specimens for review, and all correspondence relating to Craftsman's Corner, should be addressed to H. Naylor, 8, Aubert Park, Highbury, N.5. When sending specimens, please use a stiffener, as they *so* frequently arrive in too bad a state for reproduction. Please remember that noms-de-plume may be used if preferred.

APPRECIATIONS.

E. G. BERRYMAN & SONS LTD., BLACKHEATH.—"Impressions" improves with each issue. Keep your trade mark clean—it is quite blurred in my copy—because it is an asset that is "working" all the time.

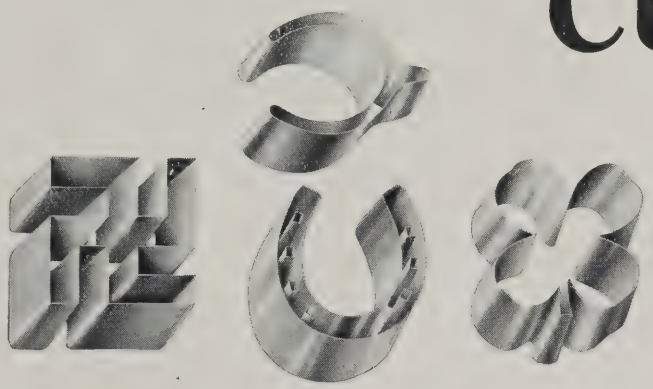
W. R. DINGLE, PLUMSTEAD.—"The Canon from the Lesnes Abbey Missal" is a really clever piece of work, and you have overcome your difficulties very well. Apparently the same red ink has been used for the inset as the cover—you should have corrected the inset red so as to get a more solid effect; it lacks in strength and tone value, whereas the cover is all right.

NOVOCASTRIAN.—Your brochure is an honest, straightforward job well produced, and with a good finish throughout. The little attentions to detail were well worth while, and suggests you are quite capable of handling this class of work. Sorry I have not replied before. I do not know of any book on machinery that gives the information you desire, but will make further enquiries. In the meantime, state your requirements to Messrs. Raithby, Lawrence & Co. Ltd., Thanet House, 231-232 Strand, London, W.C.2—they may be able to help you.

LUCK depends mainly upon good judgment and making the best of things.

WE MAKE the best cutters and we offer our friends an opportunity of being lucky too by buying the best cutters—that is

Erskine CUTTERS



MADE BY

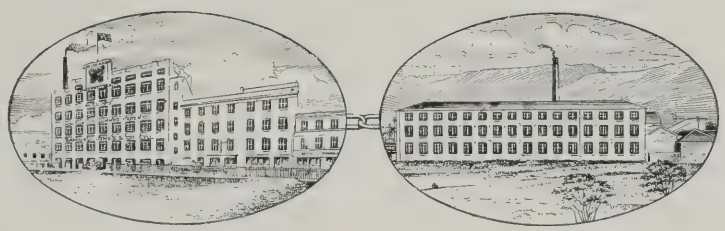
K. JOHNSON & SONS,

ERSKINE WORKS, LEICESTER.

Phone : 178 PRIVATE EXCHANGE

Where the BUTTERFLY Products are made :

The Home of GUMMED PAPER.



The Home of COATED PAPER.

Mill No. 2, Camberwell, SURREY.

Devonvale Mill, Tillicoultry, N.B.

Send your enquiries and ask for samples of

Gummed Papers **Art Papers**
Gummed Tapes **Chromo & Enamel Papers**
Stay Papers **Leather & Fancy Papers**
Plain & Embossed Cover Papers.

SAMUEL JONES & Co., Ltd.,
BRIDEWELL PLACE, E.C.4.

Our Motto is :
SERVICE.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

HAROLD A. E. PEARCE LTD., WATFORD.—You appear to be making the rapid strides which the quality of your work deserves. The "Notice of Removal" and "Extension of Business" leaflets are fully up to your usual high standard of simple typography pleasingly arranged.

PERRY, SON & LACK LTD., DARTFORD (PER J. LACK).—Your little collection of samples show great promise, the house circular "Service" being the best, chiefly because of the colour combination. In most of the other samples the red is rather too overwhelming. The blotter "Words of Wisdom" is good; but just as brevity is the soul of wit, wisdom also counsels brevity at times, particularly on blotters. Try this little experiment on yourself: Put three blotters like those you sent me into personal use, and find out *as you use them* which one you will read more often, or which presents the salient points most efficiently at a glance.

WILLIAM PILE LTD., SURREY.—The Bazaar Programme is excellent, the colour of ink and paper for the cover particularly so. The quaint "Old Englishe" language used throughout gives an added charm—there is a lot of copy, and it is generally "served up" in hodge-podge style; but you have handled it extremely well. Be careful when using Old Blacks together—you are near the "border line" in the cover title.

ZEST.—Your layouts are practical and quite good enough for the purpose.

H.B.N.

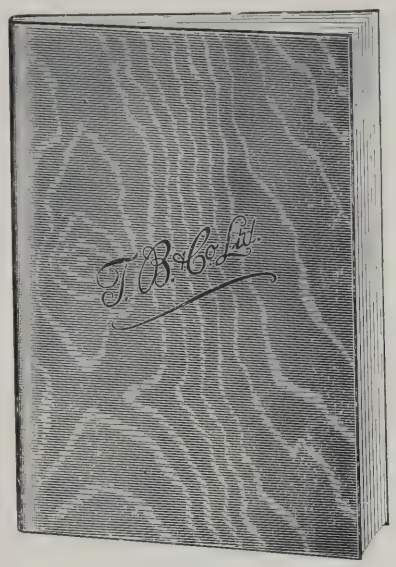
Frederick W. Goudy—Master of Type

BY JAMES GUTHRIE

A COMMUNITY which is truly civilised makes not only for prosperity, but for honour; it recognises men for what they are more than for what they possess. There is a sense of craftsmanship and also of the whole craft, or companionship; a unity, as it were, in which other ages and countries seem friendly and even familiar to us. Thinking in terms of work, we are competitive, pursuing an idea of superiority, of efficiency, of well-being, of a hundred plain or mixed ideals. But the human element is not to be denied, and when one man achieves an unusual excellence, we honour him as a man. Every occupation has people in it who are looked up to for some reason: they are shrewd, powerful, ambitious, and who knows what else besides! They remain or depart, as their qualification is real or unsubstantial. But here and there permanent qualities bring great men into the light, and keep them there. Were they in need of our recommendation, praise would feel and look like a free advertisement; when they are established in honour, that praise is a kindness which we do our craft and ourselves.

This particular man needs no testimonial. A Scot by race and character, he is also an American and a modern; though, as somebody has said of him, he promotes himself as noisily as the growing grain. Goudy's work must be familiar to many who have never known his name; he serves a purpose larger than himself. His own account of the matter is that he belongs to a breed which is always going somewhere else. Intended for the ministry, dreaming of being a sign-painter, he was actually a book-keeper until the age of thirty-five. Then the sight of one of the Vale Press books fairly awoke his talents, and he determined to be a printer, designing the Village type for the purpose. With the help of his wife, he went in at the deep end, studying, working, collecting a library on the subject of printing. The history of the Village Press is the history, not of one, but of two Goudys; for Bertha Goudy is the true right-hand, the active complement, without which the battle might not have been won. It is characteristic of the Goudys that when their place was burnt out they felt that they could start afresh without faulty traditions. He had to go back to designing printers' dewdads, until the ice broke up, and a timely commission from Mitchell Kennerley for a book type gave him an opportunity. From that time Goudy has never looked back. Bigger and better books came from the press, and the flow of new creations continues—Goudy Old Style, Collier, Venetian, Garamond, Hadriano, Italian Old Style, and many more comely and useful founts. As a teacher and historian, Goudy has contributed to the subject of printing a large book on "The Alphabet," and "The Elements of Lettering." He also prints and publishes a magazine, "Ars Typographica," in which his ideas are embodied from time to time.

Goudy is essentially the right man in the right place. His ambitions remain as they were; what he gains from his work he promptly expends upon new adventures. Success which takes a man out of his natural sphere or away from the workshop he does not understand, and, in fact, does not want. Having gained the right to labour on his own terms, he embarks upon more labour, intensely alive to his contact, not only with matters at first hand for himself, but with other craftsmen working in the same area. In other words, he is, what so few are at any given time among printers, a true student, saturated with the most vital interest in his craft as a craft. If impatient of anything, he is impatient of what he calls the "high hats": those individuals who pretend to know, but have never undertaken the severities of actual craftsmanship. One could depend upon Goudy to criticise and advise and help wherever he found genuine men; for, like every great inventor, his grasp extends from the past to the future. Imparting knowledge, he would impart the best of knowledge, and would regard, as students do, the truth as the common aim of every right-minded man. To hear him talking in his modest way about books is to feel that one might share the day's work with him in perfect amity, since his mind is free of that high but mistaken exclusiveness which seeks to create a kind of privacy upon lower grounds and policies. Men like Goudy, in fact, enable us to see, through the dense atmosphere of trade and competition, that modern machinery does not and cannot have power to alter the basic principles of the craft of printing. These remain the same in this and that age and country, dependent upon the integrity of honest men and sound workmanship. Often enough the noblest machinery is employed upon trivial material, material which is valuable only in quantity, made to support some economic scheme. Invention may quicken the pace, as it were, upon the outside; we may develop a kind of pride by that means which does not eventually concern those who see only the finished



Have you seen this Book?

If not send for a copy

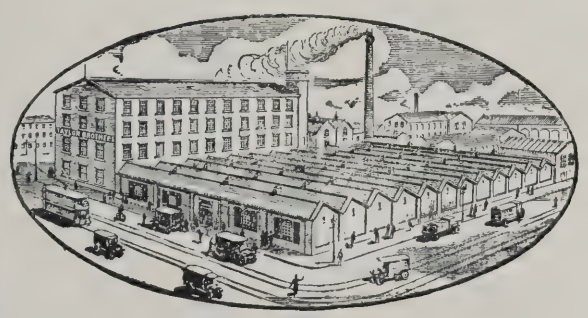
It gives the Prices and shows the Qualities of over **700 Stock Lines** of **Envelopes.**

THORBURN, BAIN & CO., LTD.

The Broadwall Envelope Factory. Stamford Street, LONDON, S.E.1

ANYTHING IN COLOR!

Better, Quicker and Cheaper than can usually be obtained.



Pictorial Lithographed Posters
(in sheets up to 44 x 64 inches)

For Shipping, Railways, Pleasure Resort Announcements, etc.

We also undertake every kind of COLOR PRINTING, as
Showcards, Labels, Wrappers, :: Coloured Supplements, :: Children's Picture Books.

Chromo Almanacs, Card Calendars
Daily, Weekly & Monthly Date Blocks
Decorative & Advertising Transparencies
:: Sports Club Fixture Sheets ::

In Memoriam Cards, Borders, Blanks
:: Pictures and Wrappers for Boxes ::
Trade Mark & Decorative Transfers
for Engineers, Carriage Builders, etc. etc.

INFORMATION, SAMPLES AND PRICES ON APPLICATION.

TAYLOR BROS. :: **THE TRADE COLOR PRINTERS** :: **LEEDS.**

Telephone: 24396. Wires: "Almanac" Leeds.

Electrotyping

BADOUREAU AND JONES LTD.

Fine Art Electrotypers
and Stereotypers ::
General Engravers, etc.

Speciality :

Direct Deposited Nickel
Electros (Nickel Deposited direct upon the Mould) for Colour Work, Cartons and Cardboard Boxes, Embossing Plates, &c.

POPPIN'S COURT, FLEET STREET
LONDON, E.C.4.

Telegrams :—
Badoureau
Lud, London

Telephones :
Central 246
Central 247

Stereotyping

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

book and are not impressed either by our slowness or our haste. Goudy has a hand in merchandise, it is true; but his hand distinguishes everything equally. His art is a permanent element, a thing which is radically sound to-day or in a hundred years' time. There would be no use supposing that he aimed at some solitary inhospitable excellence, or cocked his hat at Fame in order to smite his critics or competitors. His single care is for good type, and he has amply proved both his originality and his admiration. Where a smaller man would redraw an old alphabet over the lines of an enlargement, it is sufficient for him to study a few letters in order to absorb the whole of the essential characteristics and produce a delicate fresh variety. Goudy works by re-establishing a frame of mind, not by imitating the outside of what another hand has wrought. Therefore, the classical spirit of his taste finds scope for invention anywhere, without slavish dependence upon existing forms. Excellent calligraphy, one might suppose, only needs a little particular application to produce good book type; but the translation of type faces from written text is by no means so simple, owing a duty as it does to the punch and to the requirements of combination in print. Nobody has more respect for beautiful writing than Goudy himself; but he draws and does not write his characters, and is, of course, familiar with all the means by which his design is rendered into type. For, besides his press, he has installed type-casters and finishing implements of the most modern kind in his workshop.

Considered as an artist working in a particularly abstract medium, which exacts a very high standard of taste and an exceptional degree of skill, Goudy is entitled to be called a master. His personal qualities are well adapted to his vocation, not excluding a certain definiteness as regards the propriety of lineal expression which keeps him from any looseness or extravagance of form. His types are not designed for sensation or from a mistaken notion of what is demanded to strike the eye by dint of weight or blackness or contrast. Individually they are reticent and traditional, drawn with infinite delicacy and balance. They are satisfactory in any company, and they respond, as only fine type faces can, to the demands of fine workmanship, while at the same time being capable of any ordinary use; and are thus not in the category of material which obtrudes some obvious trick borrowed from old books in order to suggest a pseudo-antique atmosphere. We have not as yet our own native master in this art, although it is largely from the English private presses that the spirit has been transmitted. The main thing, however, is that Goudy is one of us, a man of simplicity and greatness whom it is easy to honour for the wealth of his gifts and the courage of his life.

The Largest Pictorial Poster

Messrs. John Waddington, Ltd., Leeds and London, have just printed for the British Empire Exhibition what is, so far as we know, the largest pictorial poster ever lithographed. Some idea of the size of the job may be conveyed by these figures:—

Size—96 sheets double-crown, or 40 feet long by 10 feet high. Twenty-four separate sheets measuring 60 in. by 40 in. were necessary to complete one poster.

Quantity—3,000 copies.

Number of Colours—An average of 10. In some portions, however, 12 or 13 colours have been employed. The work necessitated the use of 300 of the largest lithographic stones or plates.

Number of Impressions—The number of impressions from the machines was approximately half a million.

Paper—10½ tons of paper were used on the work.

Ink—1¼ tons.

The poster was designed by Mr. Fred Taylor, and only seven weeks were allowed to complete the work from the time the sketch was received. This work has aroused considerable public interest, and certainly it is of great interest to lithographers.

Mr. A. E. Goodwin, Secretary of the Federation of Master Printers, and Joint Secretary of the Joint Industrial Council, goes, by invitation, to America at the beginning of October, to attend the Annual Convention of the United Typothetæ, to be held in Chicago.

It should have been pointed out in our last issue that Messrs. Fredk. Ullmer, Ltd., Great Saffron Hill, E.C.1, had the improved long-duct Arab on their stand throughout the Printing Exhibition. Mr. Colebrook in his wanderings round the exhibition overlooked this.

Printers and Showcard Copyright

In an action for infringement of copyright (Con Planck, Ltd., v. Kolynos, Inc.), Mr. Justice Sankey decided in favour of the defendant firm, who had ordered, at 2s. 3d. each, 5,000 showcards, in the form of cut-out figures, mounted on wood, with large heads and very small bodies, and placed repeat orders elsewhere. His lordship held that under the Copyright Act of 1911, in the absence of any agreement to the contrary, the first owners of artistic sketches are the purchasers for whom the work is done, but in his opinion the designs now in question were capable of being registered under the Patents and Designs Act, 1907, but had not been so registered, so that in that respect there was no cause of action.

This judgment seems to put showcards and such designs pretty much on the same footing as photographs. This is a serious thing for many printers and we understand counsel's opinion is being taken on the matter.

Gold Ink

We are desired by Mr. H. E. W. Johnson, of 12, Johnson's Court, Fleet Street, E.C.4, who supplied the gold ink with which the outside cover of the official catalogue of the recent Printing, Stationery and Allied Trades Exhibition was printed, to apologise for the fact that in a certain number of copies the inking impression was not very satisfactory. This was in no measure due to any defect in the inks used, but was occasioned by the fact that certain of the catalogues had to be finished in a very great hurry, a circumstance for which Mr. Johnson was in no way responsible. The results achieved on the remaining copies were in our opinion excellent, and we have no hesitation in saying that Mr. Johnson's inks are perfectly satisfactory in every way for this class of work.

QUADS

ON board the Homeric, bound for Homerica. The porpoises or dolphins have been having a glorious time alongside, leaping and diving, and just for the fun of it. But the dolphins are not good stayers to-day. Anyhow, they've just decided that we've had eno' for our money, and have ended their turn. Well, we're agog for the fancy dress ball to-night; an addle antic on the Atlantic. One is to appear as an African native dancer, just brown skin and a loin girdle and head gear of a sort of thatch. It's wonderful how these make-ups are contrived on board ship.

LET me suggest more travelling. Good for you, and possibly—just possibly—good for your friends and neighbours; for you may have got rattled a bit sometimes.

MY chance companion at table is part owner and editor of a mining journal. I don't surmise that he's a really rich man. Yet he's twice been round the world examining mines, on which he is clearly admirably informed. He's just finishing a six months' trip which has taken him through tropical Africa. He's an Englishman by birth who after long years in America gratefully became naturalised in the month in 1917 in which America joined in the war. He is president in his district of the English-speaking union. A man of fine culture, highly and broadly developed by travel. He's just pulled up a friend—quite decently—for saying psychological instead of using the proper adjective psychologic. Even if this is—h'm—pedantical, I'd forgive him for his enthusiasm for glorious California. Where nature smiles her sunniest smiles, and fruits and grain and flowers abound. I cite him as a kind of challenge. Yes, we British folk should travel more.

SO should Americans. They seem to move about more than we, but then they are more than twice as numerous.

PERHAPS the wrong people travel in both hemispheres.

HOMERIC! The word is thought-compelling. Let me try to express my thought in verse:

Salute and thanks we render all, for Homer's Iliad tale,
Achilles's wondrous onslaught or Ulysses's wandering sail.
What men could dare, what men could bear, for nought but glory's wage,
So greatly bold, so greatly told on this undying page.

More grave salute we render now, and not for legend name,
We greet our million hero host. Our work shall crown their fame.
What men can dare, what men can bear, *that* they revealed. And we
Take up the burden and the pride,
We live for that for which they died,
The nobler world, and purified,
Which we—and they—shall see.

I've just looked in the late Lord Bryce's book on the American Commonwealth and Constitution, which he brought out in 1888, but brought up to date to about 1912. He would have it that the general type of American public man was not bad; but that men of outstanding ability did not seem to be drawn to public life in the States, and that Americans seemed not at all dissatisfied that this should be so; apparently thinking that the main thing to secure was a fair representation of the average man. And again, that men who could lead were not so much wanted as men who would faithfully reflect the views of their electors. He says pointedly (writing about 1888), on the warranty of his very long official life in the States, that their Presidents since Washington (Lincoln excepted) have been men of whom we should never have heard but for their becoming Presidents; they were not at all remarkable in themselves. Who remembers President Polk? Or President Poggitt? Even General Grant blundered badly when President. And had Bryce lived to pass a comment, I think he could not have said much for Harding, the printer president of a year or two ago.

IT's not easy to travel, and not always very comfortable. But when did we begin to covet very easy and comfortable experiences as our supreme good? It was not easy for Columbus to sail in his Saint Maria of, I suppose, about 100 to 150 tons; it was not easy for the Pilgrim Fathers in their 150-ton Mayflower. Nor for young Charles Dickens crossing the Atlantic in 1842 in a 1,000-ton paddle steamer. Probably knocked about for quite four weeks. The Homeric, in which I sail, is a 35,000-tonner; and is a floating hotel. Nor is the cost high, considering what is provided, and considering the terribly bad state of the shipping world.

IT runs on oil; a ton of oil to a mile, approximately. The new double Diesel-engined White Star ship which is just about to start out from Southampton to South America will do the journey, it is expected, on half a ton per mile.

YOU see how they're studying costing.

IF YOU WANT A

Trade Lithographer

who will give you first-class work at a reasonable charge and strictly respect your confidence, send your enquiries to

Thomas E. Bingley

Trade Lithographer

Highcross Street

Leicester

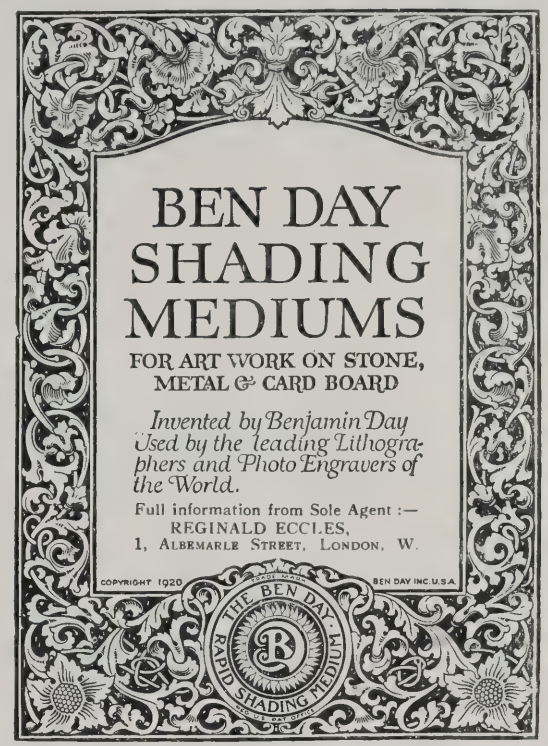
Our Speciality :—

HIGH-CLASS COLOUR PRINTING BY THE OFFSET PROCESS

All Estimates by return of post

Telegrams: "Bingley, Printer, Leicester"

Telephone: 2297


BEN DAY
SHADING
MEDIUMS
FOR ART WORK ON STONE, METAL & CARD BOARD
Invented by Benjamin Day
Used by the leading Lithographers and Photo Engravers of the World.
Full information from Sole Agent :—
REGINALD ECCLES,
1, ALBEMARLE STREET, LONDON, W.
COPYRIGHT 1920
BEN DAY INC. U.S.A.
THE BEN DAY
RAPID SHADING MEDIUM

TELEPHONE: CENTRAL 6678. TELEGRAMS: PRINTAUCT, FLEET, LONDON.

EDWIN W. EVANS

150, FLEET STREET, LONDON, E.C.4

Auctioneer & Valuer to the Printing & Allied Trades

Fire Loss Assessor. Rating Surveyor. Newspaper Valuer.

SALES BY AUCTION conducted in Town or Country of Printers' Plant & Machinery.
VALUATIONS for Fire Insurance, Probate, Company Promotion, and Partnership.

SPECIALITY:

Detailed Inventories with every Individual Item Priced.

The Valuations and Sales of Printing Plant executed by me during the TWELVE months ended 31st December, 1924, exceeded One and a Half Million Pounds Sterling

RECENT VALUATIONS INCLUDE—

Adlard, Son & West Newman, Ltd.
Allen Davies & Co., Ltd.
Berry, William
Caslon, H.W., & Co., Ltd.
Cooper, Dennison & Walkden Ltd.
Cork Examiner
Crumbie, T. H., Ltd.
Dover Express
Dudley Herald
Dublin Express & Mail
Ede & Townsend, Ltd.
Fosh & Cross, Ltd.
Halifax Guardian.
Harvey's Ltd.
Hely's, Ltd.
Isle of Man Times.
Johnson, Riddle & Co., Ltd.
Jones, Samuel, & Co., Ltd.
M'Culloch, John.
Oldham Chronicle.
Ritchie, Andrew, & Son, Ltd.
Roberts & Leete, Ltd.
Somerset County Gazette
Southport Visiter
Swain, John, & Co., Ltd.
Suttley & Silverlock, Ltd.
Weiner, J., Ltd.

THERE is to be a turbine factor also in that new double-Diesel boat; so as to get the very last ounce out of the steam power. We've no turbine on this boat. The Homeric triple-expansion engines, however, are very impressive, as they alternately thrust up their six feet or so of great piston rod.

THERE'S a small printing shop, and a ship's edition of The Chicago Tribune. I published in it one day two cross words; new style. Dempsey, the prize fighter is a passenger, and I took that seven-lettered name Dempsey and repeated the name four times, one under the other. This was how the puzzle was stated:

Four across: 1 A famous American.
,, 2 An enterprising man who has made a big hit.
,, 3 A mineral.
,, 4 One who like an old English Parliamentary borough owner has his own M.P.

Seven down: 1 Two learned Divines.
,, 2 What lazy folks desire.
,, 3 Where an historic telegram was wrongfully altered.
,, 4 A leguminous food.
,, 5 Fore parts of a couple of screw steamers.
,, 6 Men—lacking aspirations.
,, 7 Yourself.

"A mineral" was a bit rough. But feltspar's a mineral, and Dempsey is a spar who is felt.

I PUBLISHED another with the name Bulman across, he being captain of the Homeric. The only two lines perhaps worth mention were that the word "unites" came in; and that I called it in the clues: "Half of the United States." (It is six letters of their twelve.)

A LITTLE lad of ten was of the company; son of Senator Phipps, of Colorado. I made up to him, and he promptly tried an intelligence question on me: "Would I say the sun rose in the West or on the West?" And had I read "Alice in Wonderland"? I gave *him* a test, and the youngster rose to it almost instantly. Of twenty adults, even printers, I doubt if half would "get it" so quickly.

I SAID: There are three books, Vol. 1, Vol. 2, and Vol. 3, standing on your shelves just in the ordinary way. Vol. 1 has page 1 to 100; Vol. 2, pages 101 to 200; Vol. 3, pages 201 to 300. The covers are each one-eighth of an inch thick. Tell me what space is there between page 1 and page 300 when the books stand touching each other? "One inch only," said he, "apart from the four covers." It took him hardly two minutes.

I SPOKE to Senator Phipps afterwards. A shrewd frank-faced man. I don't wonder Colorado State elects him as one of its two members to the Senate, that small indirectly-elected important body which keeps check on their House of Commons, called their House of Representatives. I found that he was a man prominent in an important industry, and that he prided himself on his intimate knowledge of his men. He spoke of attending a certain labour meeting addressed by the late Mr. Gompers and another labour leader, and how he put question after question when they had spoken to elicit whether they were making the statements they had just put before that gathering from personal knowledge or from hearsay. Apparently one of them admitted that a good deal was hearsay.

I REMINDED him, as I want to remind myself, that all of us may be very prone at times to pass on as gospel what may be only hearsay.

ONE question he put to Mr. Gompers was as to the membership for which he spoke. "Four million trade union members," said Mr. Gompers. "Four millions! H'm! That's a fine number! And you obtain a ten dollar 'due' from each of these?" "Oh, no," said Mr. Gompers. "But, surely you do. Indeed, I've understood that the 'due' has been 11 dollars."

MR. PHIPPS wanted to press home an inquiry as to what became of such an enormous sum as four million times ten dollars—if it was paid in.

"IN Great Britain," I told him, "the financial statement of each trade union had to be submitted every year to the Registrar-General of Friendly Societies." "We haven't a regulation of that kind in the States," he said.

I DARESAY the four million were very round numbers. And it was never yet known, I imagine, that all the members of any organisation hurried up with their subscriptions.

ONE with whom I talked spoke very sadly of friendship cut off by the sad sinking of the Titanic. He declared that it struck ice farther south than ice had ever been seen before. The Homeric was making a more southerly and a longer journey because of this terrible disaster. The companies combine in paying costs of a steamer which shall chase the ice over the ocean and send out its reports by wireless. They probably did this before to some extent; but if so, they do it more thoroughly than ever now.

WELL, here I am at New York.

OUR little ocean liner has a wheeze about some visitor seeing the Statue of Liberty and exclaiming that in his country, too, they raise monuments to the dead.

THESE skyscrapers! Sure it's been a bit of trouble and cost to get away from home and cross the ocean, but when I see this forty-six-storey Woolworth building, I must admit it's Wool worth it tall.

"YOU don't think much of that." More do I. But you can't have a wheeze about Woolworth's worth over 6d. Or, le'me see; it's a "quarter" now at Woolworth's in the States. You can get shilling items; though I don't say you're absolutely obliged to take away more than they would once have given you for sixpence, or ten cents.

THE voyage has been most delightful. No one seemed to feel ill; and the great hotel certainly glides like a gondola. Everyone seemed at ease: equally pleased to rest quietly alone or to talk; and talk freely. Incidentally, no one seemed unduly interested in Dempsey and his two friends; there was no autograph hunting nor, I think, even much

M·Harland & Son
Specializing Printers. LIMITED.
THE PHŒNIX PRINTERIE
LAND OF GREEN GINGER
HULL
Telegrams: "Tickets, Hull."
Telephone: 2480·2481 CENTRAL

Admission
IN ROLLS Tickets

Send for Illustrated Price List.

LIBERAL DISCOUNT
: TO THE TRADE :

"IF a man can write a better book, or make a better mouse-trap than his neighbour, even though he live in the woods, the world will make a beaten path to his door."

WIRES 'VIGNETTE B'HAM' PHONE: CENTRAL, 3181-2-3-4.

V. SIVITER SMITH & Co. Ltd. With which is Incorporated ARTHUR COX ILLUSTRATING Co

Designers & Engravers for those to whom quality appeals

SIVITER HOUSE, LUDGATE HILL, BIRMINGHAM

London: 1 NEWMAN ST., OXFORD ST. W.C.1. Bristol: 4 TEMPLE STREET

DESIGNED AND ENGRAVED IN OUR OWN STUDIOS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

talking about him. He did actually get his meals in a sort of alcove of the saloon, and this may have been to avoid people, but I doubt if he would have been accosted any more if he dined in the midst of the company.

THE cheapness of ocean letters may surprise you. You can send back to Europe twenty words for 5s. They are wirelessed off for the picking up of any ship going east. The operator or someone on that receiving ship sends them by registered letter from the nearest port. You may save three or four days. As to ordinary Marconigrams, I wanted to send one to a friend near New York. "It will be 1s. 9d. a word now; if you wait two days till we're nearer, it will be 1s. a word."

FROM London I had sent a Marconi message to the States just before sailing at about 5d. a word.

THE Homeric is a German reparation vessel. She was the Columbus. The Majestic, I believe, was also German. So was the Berengaria. One of them was called the Bismarck. There's a statue of Columbus in dark bronze on this ship; and there are paintings of his vessels. I have heard on board, but I don't believe it, that the vessel in which Christopher Columbus crossed the Atlantic could have been floated on the swimming pool of the Berengaria.

TRY now to do more travelling. And promote language mastery. We must extend the acquaintanceship of the peoples.

THERE is just one little reminder. It doesn't do to assume that the casual acquaintance of a ship or a train doesn't know anything of the people or the things you know. I'm not admitting to have come any cropper, but any of us might. Almost the first man I talked to, though apparently not an Englishman, nor, I think, in any business way concerned in the printing craft, could tell me a lot about Emery Walker and Cobden Sanderson and their relationship, and who was the chief man in this big English printing concern or that.

NINETY-EIGHT degrees in the shade in New York was the alarming talk on deck yesterday. But the frightener came up afterwards and said it was quite wrong. He didn't know who had told him. It's quite cool and pleasant to-day.

THERE'S a good little library on board, and a very delightful librarian. What is it that makes librarians such good fellows? They almost invariably are; indeed, when I say almost," I'm only guarding myself through the cautious habit which writing induces. I don't really know of any exception. I've had good draughts of Borrows' "Lavengro," which Dempsey ought to have read with its fighting yarns; of Bryce's books on the American Commonwealth; of Harold Spender's book on his American tour; Shaw's "Back to Methusaleh" and H. C. Shelley's "America of the Americans."

ONCE again—more travel, please; and more language mastery. Not philological, but colloquial. Serviceably colloquial. And if you still feel fairly young, don't say you're too old because the Registrar tells you so. What does he know about it?

THESE philosophisings at 7 a.m., "New York time," as the steward reminds me. And now to my cold tub.

FRANK COLEBROOK.

Printer Wins the King's Prize

THE King's prize of £250, a gold medal, and gold badge of the National Rifle Association, and £25, were won at Bisley this year by Mr. Archie Smith, who is employed as a clerk in the composing department of the printing works of Messrs. W. H. Smith & Sons, Stamford Street, S.E. Mr. Smith received general congratulations when he returned to work at Stamford Street. A lunch was given in his honour at the Hotel Victoria, and a silver cigarette box was presented to him on behalf of the overseers of the department.

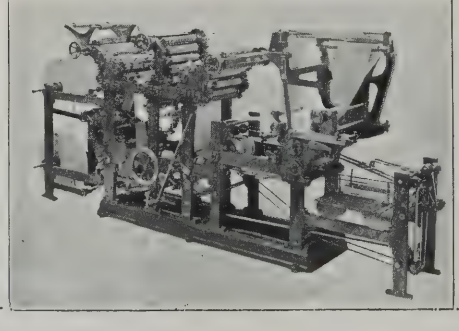
Joint Industrial Council

AT the quarterly meeting of the Joint Industrial Council of the Printing and Allied Trades, General W. Wright Bemrose, of Derby, was elected chairman, and Mr. W. C. Warren vice-chairman, for the ensuing year. Reports were received from the various committees which showed considerable activity regarding health conditions, the apprenticeship question, and conciliation. Mr. George Isaacs, the retiring chairman, who has served the Council so admirably during the past year, was heartily thanked for his labours.

ROTARY PRINTING MACHINES

Jobbing Rotary Printing Machines,

Printing on both sides in one or more colours at 7,000, per hour.



Timson, Bullock & Barber, Ltd.

(Successors to H. NEDDEN & CO.)

Royal London House, Finsbury Square, London, E.C.2.

And at PERFECTA WORKS, KETTERING.

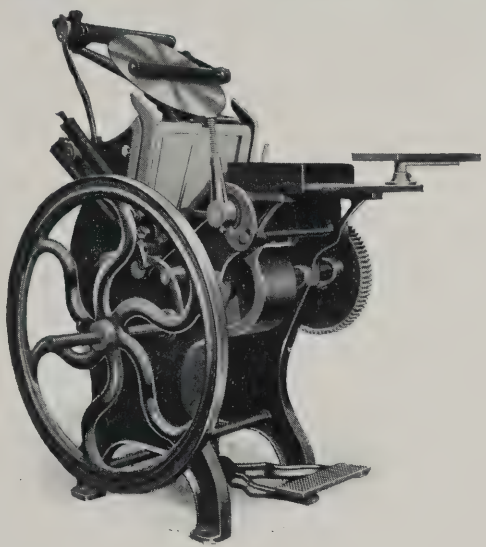
Telephone: Clerkenwell 8044.
Telegrams: "Timbulbar, Finsquare, London."

The

"VICTOR" Platen Printing Machines

FOR TREADLE OR POWER

Made by T. FORKNALL & SONS, Ltd., Leicester.



FOOLSCAP FOLIO.

12 CONVINCING Reasons why Printers say the "VICTOR" is the best on the Market:

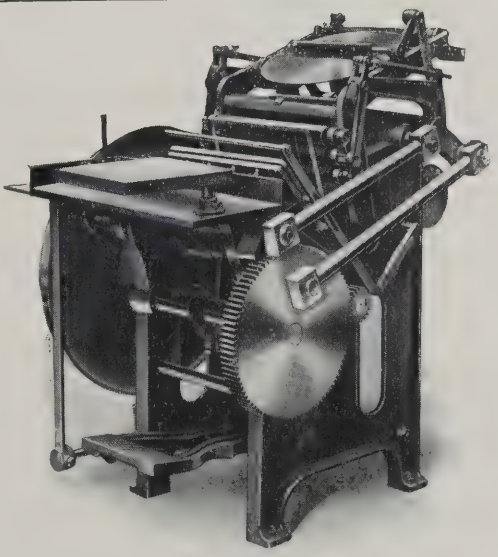
1. **THE IMPRESSION**
   is obtained by a very powerful "Toggle' which ensures a slow movement of the Platen up to the Forme, and a DEAD DWELL at the moment of contact.
2. **THE THROW-OFF LEVER**
   is on the LEFT-HAND SIDE of operator, and can be thrown on and off instantly AT ANY POSITION OF THE PLATEN.
3. **BY MOVING ONE SCREW**
   any degree of Light or Heavy Impression is secured.
4. **THE BED IS STATIONARY.**
5. **THE BED**
   being fixed, and the impression being made by the movement of the Platen only, a PERFECT REGISTER is obtained.
6. **THREE ROLLERS ROLL THE FORME,**
   thus giving a fine and even Ink Distribution, and the machine being arranged for an Ink Plate of much larger diameter than is usually the case, enables a Full Forme to be Perfectly Rolled.

130 "Victors" working in Leicester alone.

7. **INK DISTRIBUTION.**
   The ink is taken from the Duct by an Extra Roller, and the flow controlled by a single screw.
8. **NO SIDE ARMS**
   on the Foolscap Folio and Post Quarto sizes. Any size sheet can be printed without wrinkling.
9. **THE CHASE**
   is instantly and securely fastened automatically and can be inserted either side up.
10. **THE SPEED**
    of the machine is entirely governed by the ability of the operator.
11. **FOR EASE OF RUNNING,**
    rapidity of operation, simplicity of construction and strength (steel shafts throughout) IT HAS NO EQUAL.
12. **ACCESSORIES INCLUDED IN PRICE.**
    Ink Duct, Two Sets Roller Stocks (One Set Clothed), Two Chases, One Roller Mould, and Screw Keys.

Made in 3 sizes—

C.F. 15 × 10, F.F. 13 × 9, Post Q'to. 11 × 7.



CROWN FOLIO.

Send for descriptive booklet to the Selling Agents:

HAMPSON, BETTRIDGE & CO., LTD.

2 & 4, Fann St., Aldersgate St., London, E.C.1

Phone: Clerkenwell 6227 (2 lines). Telegraphic Address: "Edentated Barb, London." Code: A B C 5th Edition.

Correspondence

Collective Advertising

The Editor, CAXTON MAGAZINE.

Sir,—You may like to know that your leading article on the Collective Advertising Scheme of the Federation has received a good deal of attention and discussion amongst printers. It is true those I speak of are small printers, but most of us agree that it was very disappointing indeed to find there was no discussion nor any helpful advice given on the scheme so far as it had already been put into operation. That there was no time to fully discuss this matter is one answer, and probably a good answer; but to defer the discussion because the scheme was not completed turned a good answer into a bad one. The three parts of the scheme are quite distinct. The booklet part is completed. There is nothing more to be done except to show us how to reap the harvest of our sowing, and surely time should have been found for that. To talk about booklets next May will provoke the question, "What booklets?" and certainly, if we have not forgotten this part of the scheme, our customers and prospective customers will have done so.

Yours, etc.,
"SOUTH-EAST."

The Editor, CAXTON MAGAZINE.

Dear Sir,—With reference to your remarks regarding the Collective Advertising campaign of the Federation in the last issue of your journal, I should like to point out that those responsible for the arrangements of the annual meeting at Buxton were obliged to curtail the programme for reasons that were fully explained at the meeting itself.

As a matter of fact the plan adopted by the Collective Advertising Committee provided for the issue of three items of advertising literature, and at the date of the annual meeting only two of these had been despatched, and there appeared to be very little advantage in discussing an unfinished scheme.

The committee are well aware that the members of the Federation and the public need a great deal more education as to the value of booklets and the best methods of producing them, but this is only one form of direct advertising, and the committee was naturally anxious that every form should be placed before the buying public.

I enclose a copy of the third production of the committee setting forth seven different forms of printed matter which coud be used in buiding up a business.

It is intended to submit new proposals to the membership in a month or so, and to set forth more fully the advantages to be obtained from the use of some of the cheaper forms of direct advertising which are well within the range of the smallest printer in the kingdom. It should be kept in mind that as a federation it is necessary that the schemes which are advocated should be of benefit to every class of printer, and that the efforts should not be confined to a particular medium which only a limited number are interested in.

I think you will find when all the facts are surveyed that the committee have tackled this problem in quite an effective manner, and have every reason to be gratified with the reception which has been accorded to the last specimen issued under their auspices.

To make the campaign a success, however, a very large number of printers should take part, and it is hoped that the wider appeal which the next campaign will make should attract a very much larger number of supporters.

Yours faithfully,
A. E GOODWIN,
July 17, 1925. Secretary.

"A Revolt Against Revolt"

The Editor, CAXTON MAGAZINE.

Sir,—As one closely connected with printing, and keenly interested in new ideas in all forms of publicity, I was very pleased to read your suggestive notice of "Design in Modern Life and Industry." I was led by it to procure the volume, and I heartily endorse your verdict. While I admire the "underground" publicity, I do so for what I am afraid are mystical rather than commercial reasons—in many cases at any rate. I have an inordinate capacity for missing trains. As a result I spend a large amount of commercially unprofitable, but æsthetically intriguing time "wropt in contemplation" before the wonderfully allegorical and elusive designs which make London underground a veritable experience in philosophy.

I picture to myself a young man gazing for the first time at a representation of, well, a cathedral city at sunset, or a symbolical view of a locomotive (in modern art they are much alike). He fails at first to "get" it. But his imagination is now stimulated—even intoxicated. He will not let the solution for ever escape him. Time, heedless of human stupidity and equally careless of the subtleties of pictorial art, rolls on.

I see the gazer again . . . . His long white beard is a bristle of speculation. His back is bent with perplexity. His brow is furrowed with deep lines of cogitation. . . . And they buried him in state—a state of agonised perplexity, the solution, the answer, the final dawning of the light postponed for ever.

You talk of "fitness for purpose." That is fitness for purpose. Incidentally, it brightens the stations, till they scintillate with the sparkle of many minds busy on the posters. Every puzzled spectator will be a "live wire" of speculation. And the authorities will be posting notices: "Do not touch the live wires." You talk of fitness for purpose. That is fitness for purpose.

But is it, are these, the purposes of commerce, or of art, of commercial art, of pictorial publicity? Do they want us to travel, or merely to attempt to arrive,—at the answers to these picturesque mural puzzles? Do they want to put us on the metal rails in greater numbers or throw us off our mental rails?

Sir, I do not know. Does anyone?
Yours, etc.,
A MYSTIFIED MYSTIC.

Buying on Price

By FRANK H. GRACE

THE July CAXTON carries this interesting discussion a step forward, and at the same time throws an interesting sidelight on the methods and ideas of an avowed price-buyer. Obviously a good deal can be said for both sides, as the subject is a strongly controversial one.

"Price Buyer's" arguments are, of course, reasonable, judged from his point of view; but from my experience as a supplier to many firms I deny his inference that it is a universal practice for the big buyers to "shop" round their work. Estimates are obtained, it is true; but the order is placed with consideration for service, and the quality of work likely to be obtained, and for this reason most buyers specifically state that they do not tie themselves down to accept the lowest tenders.

The statement that firms wilfully substitute inferior materials is impossible of belief. Any business man will tell you that it cannot be done without the firm heading for failure.

I submit that it is not necessarily dishonest to save on ink and paper. The question of quality of ink to be used is a matter of opinion rather than a matter of absolute calculation, and the same may equally well apply to paper. And it is, of course, obviously possible that the printer may have effected the saving by purchasing on better terms than anticipated in his estimate. I have yet to see the specification which states the quality of ink to be used, or say, the percentage of esparto or rag in the paper. While I myself use only the finest art paper one can buy, I know that it is still possible to do first class work on paper at least 1d. per lb. cheaper. Quality is a relative term. The whole matter only proves the statement originally made, that different printers will visualise and interpret the job in various ways.

I am personally handling the whole of the letter paper for a big banking group, a monthly financial magazine, and work for a big manufacturing combine of international reputation, all of which was secured at prices at least 20 per cent. higher than the highest bidder. I am also constantly receiving work from a big London public body without being asked to quote at all! Nine out of every ten jobs I handle are started without any price being given. This, I think, proves that I at least have had plenty of opportunities of pondering over what happens to unquoted jobs.

Competition amongst printers is, to some extent, the buyer's safeguard against buying at excessive prices, but I submit, while this is satisfactory so far as it goes, it does not go far enough. Most big buyers realise this, and employ a technical man who is in a position to know, without the crude aid of a comparison of prices, what is a fair and reasonable price for the quality of work required. Buying simply on price—while the easiest way—is provably not the best way of buying printing.

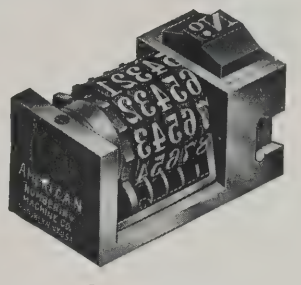
MR. A. DARGAVEL, President of the Federation of Master Process Engravers, has gone to U.S.A. to attend the American Photo Engravers' Convention in New York.

TRADE VK MARK

Use Type High Machines

and

Reduce Numbering Costs



No. 54321

Impression of Figures

FURTHER REDUCED PRICES

MODEL 30 - - 5 Wheels - - **50 Shillings**
MODEL 31 - - 6 Wheels - - **60 Shillings**

Supplied with forward or backward movement.

654321

Impression of Figures

VISIBLE HAND MACHINES

MODEL 41 6 Wheels, 3 Actions - **£3 17 6**
MODEL 21 6 Wheels, 9 Actions - **£4 17 6**
MODEL 71 6 Wheels, Lever Action **£3 17 6**

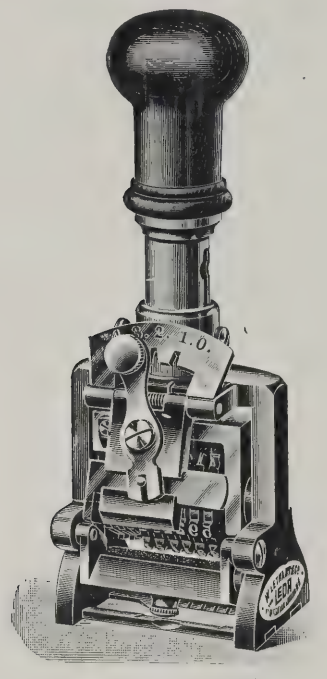
VICTORY-KIDDER PRINTING MACHINE CO., LIMITED

Blackfriars House - LONDON, E.C.4

Works: BIRKENHEAD. *Telephone No:* City 1050

"LEDA" No. 2

MADE IN ENGLAND.
Hand Cut Hardened Steel Wheels.

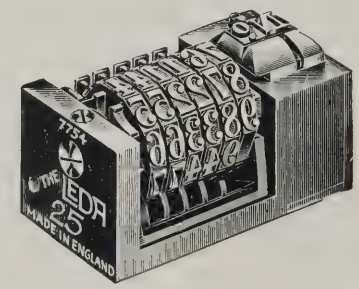


FIVE ACTIONS.
Price from £4 : 10 : 0

"LEDA" NUMBERING MACHINES.

"LEDA" No. 25

MADE IN ENGLAND.
Low Plunger' Type High Numbering Machine.



Hard Steel Wheels.
Price from £3 : 7 : 6

A LOW PLUNGER prevents damaged rollers and ensures perfect inking of all figures

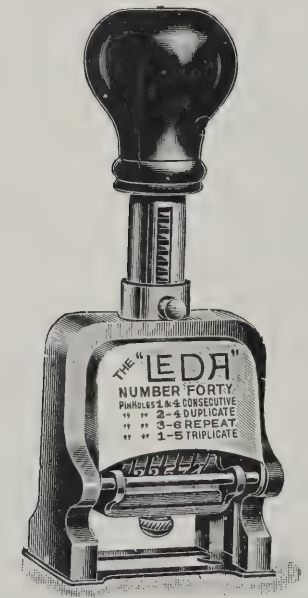
"LEDA" No. 30

THE CHEAPEST RELIABLE MACHINE.

THREE ACTIONS.
Price from £1 : 15 : 0

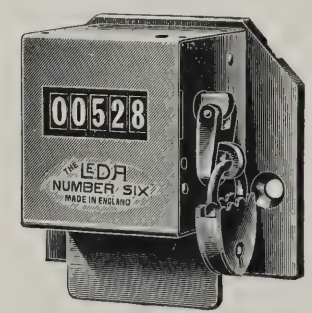
"LEDA" No. 40

The Cheapest Four Action Machine.



Price from £2 : 15 : 0

"LEDA" No. 6



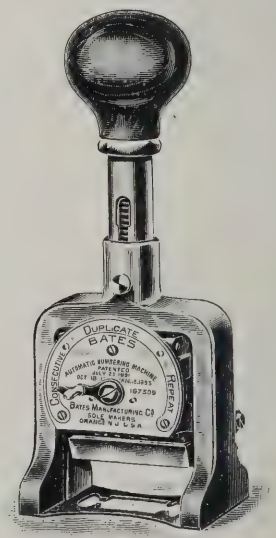
Printing Machine Counter.
MADE IN ENGLAND.
Price 60/-

NOTE REDUCED PRICES.

SEND FOR FULL DETAILED LIST.

The Original
BATES

THREE ACTIONS.



Price from £3 : 10 : 0

W. LETHABY & CO., *Manufacturers*,

Phone—Clerkenwell 6641.

130-132, CLERKENWELL ROAD, LONDON, E.C.1.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

The Stationers' Company and Printing Industry Technical Board

Results of Examinations for Session 1924-25

THE following is a list of results of the recent examinations conducted by this Board :—

COMPOSING.

First Class.—W. H. G. Adams, W. H. Aggersbury, L. F. R. Apthorp, G. P. Ballantine, W. Barnard, A. T. Bartliff, W. C. Beauchamp, E. C. Blount, S. C. Boyce, H. A. Brookes, W. J. Broughton, N. L. Browne, R. H. Charlwood, E. J. Cloutman, L. Coling, J. H. Cooper, L. W. Cope, W. J. A. Curle, G. W. Ditzel, L. J. Doggett, F. Doherty, J. E. Earwaker, G. C. Farina, F. A. Flower, J. W. Forrest, W. S. France, H. F. Ginger, A. S. Guyer, S. C. Harrild, G. T. Harvey, A. Harwood, H. J. Honour, J. Howe, J. H. J. Hutchings, E. J. King, J. Knaggs, T. S. Loades, J. H. Look, R. Lowe, W. J. Lowndes, W. J. Martin, L. J. Mathewson, W. H. McKinlay, C. A. Mills, A. W. Moore, G. K. Moss, E. C. Nickell, H. L. Norman, J. P. A. Page, A. W. Paice, G. Palmer, S. J. Parker, H. F. Paroissien, E. W. Patterson, W. E. Pike, E. J. Pitt, N. R. Potts, W. H. Price, A. J. Rampling, R. E. M. Read, F. W. Richards, E. Samms, L. C. See, J. Shand, F. Smith, J. R. Standaloft, E. J. Stone, J. F. Stowers, A. Tebbutt, E. E. Terroni, J. E. Thompson, H. A. Trumm, L. H. J. Ward, R. Ward, B. Williams, A. J. Woolf, J. A. Wray, J. W. A. Wright.

Second Class.—P. J. Allen, J. Anderson, S. A. Barber, S. M. Barrow, E. G. Beamand, W. J. Bennett, J. E. Billings, C. H. Blatch, B. W. Brockwell, E. Brown, F. G. Brown, F. Burgess, A. V. Burnby, W. E. Burrows, L. G. Clark, E. I. Cozens, H. M. De Garis, L. Fielder, G. E. Filmore, W. Flynn, M. H. Ford, R. W. Forsyth, H. A. Gardner, A. J. G. Gibbs, C. W. Gibbs, A. H. Goddard, D. E. Hale, L. A. Harris, H. J. Harrison, A. L. Hickford, W. E. Hills, A. H. Hodges, W. H. Hodgskin, L. M. Howlett, J. C. Hunt, W. J. King, F. W. Latham, F. D. Lewis, H. L. Lewis, S. J. Major, L. G. Manning, L. H. Mantle, T. S. Martin, J. E. Mason, J. McIntosh, L. J. Nial, W. H. Norburn, J. A. Papps, A. C. Peal, D. Pond, A. Preston, G. Sears, J. H. Skey, W. L. Spratt, L. S. Stoddart, F. E. Webster, A. A. West, F. L. Westcombe, T. J. Westcott, G. R. Williams, J. W. Wing, L. A. Wright.

Craftsman's Certificate.

First Class.—W. G. Bowen, R. W. Bowles, S. P. Brand, R. E. Cannon, S. Foley, E. H. Glover, C. M. Shepherd, G. W. Smith.

Second Class.—W. P. Ashton, F. A. Baker, W. J. Burrows, J. Craig, T. G. Cummins, W. C. Franklin, W. J. Hay, D. A. Hunt, A. R. Lupton, H. F. Marriott, H. W. Shea, M. Wa Gyi.

CYLINDER MACHINE.

First Class.—H. R. J. Ball, W. W. Bicknell, E. R. Cook, E. I. Cozens, R. Draeger, E. Elms, R. W. Lambert, A. E. Matthews, C. A. Mills, H. L. Norman, J. P. A. Page, A. Stead.

Second Class.—H. H. Banks, K. G. Beazley, W. L. Bickley, J. E. Bioletti, E. A. Carter, A. E. Coney, R. E. Cotton, S.J. De Young, S. J. Everitt, G. E. Fitt, J. Georgevitch, G. W. Gibson, J. W. Hawes, F. S. Horslin, J. H. J. Hutchings, W. J. Hutchings, H. E. Kidney, F. R. Larner, H. L. Lewis, G. W. Macklin, R. J. May, R. H. Pickford, N. Potts, E. A. Porter, J. L. Rochford, C. A. A. Squires, S. Waller, L. C. Wyatt.

Craftsman's Certificate.

First Class.—E. A. Curtis, R. H. Easton, J. C. Evans, A. G. Maclaurin, T. Naylor, J. Shand, H. W. Shea, M. Wa Gyi, F. Williamson.

Second Class.—W. H. Bettles, H. E. Bligh, E. T. Campbell, E. T. Cheshire, E. H. Glover, L. A. Grover, G. E. Hayhoe, T. J. Head, A. Henwood, E. V. Kanade, P. A. Levett, A. S. Newbury, T. B. Newson, A. F. Rayner, G. W. Remmos, W. Scrogie, G. W. Soundy, H. C. Stagg, A. Stringer, N. Wills.

LITHOGRAPHY.

First Class.—C. A. Mills, J. Shand.

Second Class.—A. J. Boulter, E. I. Cozens, A. J. G. Gibbs, J. F. High, J. H. J. Hutchings, H. L. Lewis, J. W. Mahoney, F. G. Nixon, H. L. Norman, J. P. A. Page, N. R. Potts, A. Reed, S. J. Small.

Craftsman's Certificate.

First Class.—J. A. Cole, T. A. Miller, J. G. Shedden.

Second Class.—L. A. Brown, J. Cox, L. James, E. V. Kanade, R. S. Rappolt, W. Scrogie, H. W. Shea, L. W. Venneear, M. Wa Gyi, L. West.

BINDING.

First Class.—E. G. Beamand, E. I. Cozens, S. De Young, C. H. Dibley, C. P. Gilbert, J. H. J. Hutchings, H. L. Lewis, C. A. Mills, F. C. Milner, H. L. Norman, J. P. A. Page, N. R. Potts, W. A. Spradbrow, L. H. J. Ward, H. A. Woodfield.

Second Class.—F. Cochrane, J. A. Cook, W. E Filmer, T. H. Gillett, W. J. Mills, W. A. Mulchinock, F. Neale, L. H. Newark, A. J. Newson, A. C. Peal, C. S. Potter, E. D. Singer, J. F. Skinner, J. D. Wells.

Craftsman's Certificate.

First Class.—G. S. W. Brand, B. Duncombe, E. H. Glover, E. V. Kanade, R. J. Janeway, J. Shand, H. W. Shea, M. Wa Gyi, H. J. Wingham.

Second Class—W. Alexander, D. F. Huggins, A. W. Morley.

STEREO AND ELECTRO.

First Class.—J. B. Archibald, L. Atmeare, A. E Attree, G. A. Fanning, E. S. Gage, E. S. James, F. G. Minifie, W. J. Newman, A. W. Sinclair, A. H. Thorp, W. L. Whicheloe, W. Willson, A. J. Wilson, S. L. Young.

Second Class.—R. K. Brazier, F. S. Burridge, W. A. Chapman, A. G. Clark, R. Cooksey, H. A. Cutler, S. A. Goldsmith, J. Large, A. M. Luff, G. H. Hale, G. W. Pond, E. A. Rolf, A. T. Rule, R. L. Tizzard, F. W. Weston, A. J. Willats.

Craftsman's Certificate.

First Class.—F. F. Ball, A. E. Bausor, J. D. Berry, C. H. Evans, S. H. Grundy, W. H. Hardy, A. W. Hunter, P. J. Rayworth, H. G. Skinner, W. G. Smallpiece, S. Walter, B. W. Wood.

Second Class.—H. H. Bickley, W. H. Halleybone, R. C. Withyman.

ORDER CLERKS.

First Class.—G. P. Ballantine, S. H. Crawley, T. G. Cummins, W. F. Devereux, C. G. Dewar, M. H. Ford, E. A. Fry, C. W. Garner, D. H. Gear, L. A. Hamilton, S. B. Jones, H. Killingbeck, C. Lamprell, R. J. Langley, A. D. Mackenzie, H. E. Plummer, F. E. Potter, L. A. Turner.

Second Class.—R. G. Andrews, H. C. Bateman, G. Boys, A. Bright, A. F. Buller, R. G. Burkett, C. A. Cansdale, L. C. Chipps, A. V. Coombs, G. H. Coombs, A. G. Davidson, D. P. Davies, J. S. Deaville, C. F. Dodd, E. V. Embleton, G. C. Farina, A. N. Galbraith, E. H. Glover, C. H. Goode, T. S. Gough, S. H. Greengrass, W. Hayter, C. G. Hoath, E. H. Hooper, V. S. Ive, A. C. Lashly, C. D. Quint, R. G. Price, A. J. Rampling, G. W. Robinson, C. H. Saunders, G. H. Siggs, R. A. Smith, W. C. Smith, J. S. Springett, H. J. Taylor, Miss G. Turner, E. H. Walker, G. G. H. Wetton.

ESTIMATING (WINTER TERM).

First Class.—E. W. Kirby, F. A. Morris, J. F. Turnpenny.

Second Class.—F. J. Ahrens, A. A. Anderson, W. C. Austin, L. H. Clark, W. H. Cliff, W. J. Cowen, J. L. Dixon, P. Driscoll, E. Elms, E. A Fry, E. H. Glover, F. J. Holroyde, C. Lamprell, E. J. Mercer, T. W. Miller.

ESTIMATING (SPRING TERM).

First Class.—S. P. Brand, J. Guyatt, J. H. J. Hutchings, H. A. P. Langley, C. H. Newton, C. H. Philcox, A. W. Pizzey, J. Shand, H. N. Thorburn, F. Wilson.

Second Class.—W. B. Arnold, H. H. Banks, S. R. Brown, E. K. Grieve, D. H. Henley, J. S. Heron, C. G. Hoath, V. Staley, L. G. White.

COSTING (WINTER TERM).

First Class.—F. Bolt, Miss D. Bowman, S. P. Brand, W. C. Clarke, S. H. Clayton, A. R. Ford, A. S. Free, Miss H. M. Frost, S. L. Godfrey, E. K. Grieve, J. Guyatt, Miss A. Hayward, D. H. Henley, L. W. Holcraft, E. V. Kanade, H. A. Langley, G. Macaree, S. H. Messling, C. H. Newton, A. T. Norman, E. Perrin, A. W. Pizzey, J. A. Place, J. Shand, B. Sharpe, H. W. Shea, E. J. Simmonds, C. R. Snelling, T. W. Tily, H. Woodall.

Second Class.—E. G. Beamand, S. R. Brown, E. I. Cozens, H. B. Dean, Miss C. M. Frost, C. W. Gibbs, S. R. Hollis, T. H. Indge, C. W. Leader, J. P. A. Page, A. C. Peal, R. W. Sheppard, L. Slee, E. Thomson.

COSTING (SPRING TERM).

First Class.—G. Ashmole, J. G. Cockerton, E. A. Fry, E. H. Glover, H. N. Thorburn.

Second Class.—E. G. Beamand, T. P. Brindley, R. W. Bowles, C. E. Callick, H. B. Dean, C. F Dodd, D. C. Dunstan, G. E. French, J. S. Heron.

COSTING (SUMMER TERM).

First Class.—Miss M. A. Smith, V. D. Nowell.

Second Class.—C. H. Philcox, J. P. A. Page, L. H. J. Ward, L. C. Chipps, W. J. Wintle, H. B. Dean, C. F. Dodd.

PLATEN MACHINE.

First Class.—S. De Young, A. J. G. Gibbs, H. L. Lewis, C. Mills, S. A. Newstead, H. L. Norman, J. P. A. Page, N. R. Potts, L. H. J. Ward.

Second Class.—E. G. Beamand, S. W. Cooke, T. Davy, J. E. Godfrey, E. G. Greet, J. H. Hutchings, A. C. Peal, E. D. Singer, T. F. Witherby.

(*Seniors*).

First Class.—J. Gloster, H. L. Kerner, A. C. King, H. W. Shea, M. Wa Gyi, H. M. Went.

Second Class.—E. H. Glover, E. V. Kanade, W. Scrogie.

WAREHOUSE.

First Class.—E. G. Beamand, W. H. Breed, A. C. Brown, D. Clark, E. I. Cozens, H. F. Forrest, A. J. G. Gibbs, E. B. Gray, J. H. J. Hutchings, J. R. Leggett, H. L. Lewis, F. W. McNelly, C. Mills, H. L. Norman, A. C. Peal, N. R. Potts, G. W. Ruler, E. D. Singer, J. H. Skelton, R. Steer, H. J. Swaffield, L. H. J. Ward, H. A. Woodfield.

Second Class.—F. W. Brick, E. Croxford, E. W. Guildford, G. Hutt, A. Newman, G. Reeves, W. Shepherd.

(*Seniors*).

First Class.—C. E. Bush, A. H. T. Clemons, E. H. Glover, E. H. Hill, H. W. Poysden, H. W. Shea, M. Wa Gyi, F. S. Wise.

Second Class.—E. V. Kanade, W. Scrogie.

BINDING (WOMEN).

First Class.—W. Armfield, L. Bailey, R. E. Brown, F. P. Davey, E. M. Harper, K. Jollye, E. G. Levy, E. Lunniss, W. A. Milner, P. Smith, L. D. Tullet, M. M. Turner, I. F. Willmott, A. F. G. Wilson.

Second Class.—C. Bray, V. D. Day, E. Finn, V. Himsworth, A. Roberts, E. F. L. Roberts, G. F. Wheeler.

(*Seniors*).

First Class.—E. L. Embleton, D. R. Fowler, V. H. Gorman, E. R. Torrington.

PAPER.

First Class.—F. C. Marsh, F. A. Morris, H. G. Page.

Second Class.—F. J. Barsted, W. F. Devereux, J. L. Dixon, G. A. Hughes, E. V. Kanada, S. H. Kilbey, E. C. Munday, J. D. Papworth, H. F. Parker, J. E. Thompson, W. J. Wilson.

PRINTERS' ASSISTANTS.

First Class.—W. G. Beard, H. Coleman, C. Cresswell, W. J. Hillier, J. Jewitt, J. A. Kingsbury, H. Newman, W. H. North, G. A. Millist, H. A. Scribbins, J. F. A. Spinks.

Second Class.—F. W. Bayntun, H. W. Brandon, H. W. Burkin, G. B. Earing, E. Grover, E. S. Lee, F. Lefevre, C. H. Mizon, E. A. Mulford, F. Nurse, R. J. Vincent, J. Westacott.

MONOTYPE.

First Class.—W. E. Renton, J. W. A. Skull.

Second Class.—L. G. Clark, F. J. Cloughton, W. J. Gurr, G. Hill, F. Lackie, A. C. Leach, H. S. Lightfoot, H. Nightingale, H. V. Plackett, S. Rivett, G. W. Smith, T. F. Wells.

LINOTYPE.

First Class.—A. B. W. Anderson, W. Hobbs, P. Meakins.

Second Class.—W. Booker, J. Hardwick, L. Locke, H. J. Parrett, W. H. Sheppard, J. H. Skey.

READING.

First Class.—E. Jenner.

Second Class.—F. W. Gordon, H. I. Heasman, A. R. Lupton, S. W. Northy, L. P. Rowles.

Trade News

MESSRS. HARLEY BROS., LTD., lithographers, Edinburgh, have removed their offices to 19, St. James's Square.

SINCE the formation in February, 1917, and up to June 30, 1925, the Euston Press Savings Association (Langley & Sons, Ltd.) has purchased for its members 10,015 Certificates at a cost of £7,833 5s. 6d.

WE commend the brochure on printing inks just published by Messrs. Blackwell & Co., Ltd., 7, Dyers Buildings, Holborn, E.C.1. This firm was established 170 years ago, is well to the fore, and not least in its excellent methods of publicity.

MR. FREDK. J. BOLD, formerly of Messrs. The Goss Printing Press Co., and of Messrs. R. W. Crabtree & Sons, Ltd., has been appointed on the staff of Messrs. Usher-Walker, Ltd., with headquarters at Usher-Walker House, Great New Street, Fleet Street, E.C.4.

OUT of a big batch of judgment summonses for income tax at the Guildhall last month, committal orders ranging from 14 to 26 days' imprisonment were made on a number of compositors, machinists and stereotypers. It was stated that the majority of these were habitual defaulters, who on the issue of the warrant paid up.

MESSRS. J. H. WHITFIELD, LTD., 46, Great Chart Street, East Road, London, N.1, have put upon the market the Whitfield Printing Board, designed to reduce make-ready to a minimum, and at the same time materially help to solve the many troubles associated with mounts. Every section of these boards is tongued, grooved and held securely in position by special moisture-resisting cement, and yet the board possesses the necessary resilience essential to good work. These boards are made in all the standard sizes and suitable heights.

ALL interested in duplicators should send for the interesting set of lists sent out by the Compo-Lithograph Co., 28, Kingsland Road, London, E.2. They are makers of various kinds, namely, gelatine, stencil, film, and clay. These compo-lithographs are simple and clean to handle, and require no washing or melting, thus removing two of the objectionable features of some copiers. The prices range from 10s. 6d. to 35s. Brief size. This machine has been made by them in London for 46 years, the date it was invented, and they hold the proud record of having supplied the Compo-Lithograph to the British Government each year from 1879 to the present year 1925.

MESSRS. TAYLOR BROS., of Sovereign Street, Leeds, have just published a new price list of copyright lithographed blanks for advertising fixture sheets. Those particularly topical just now relate to football, golf, church calendars, and notice sheets. These designs have been prepared with very great care and artistic skill, and printers who go in for this class of work should make a point of seeing them.

Miscellaneous Advertisement

FOR SALE BY PRIVATE TREATY.

WARRILOWS, LTD., BIRMINGHAM.

By direction of Sir Arthur F. Whinney, K.B.E., the Receiver and Manager for the Debenture Holders,

Edwards, Son & Bigwood, F.A.I., have received instructions to offer for sale as a going concern the very valuable old-established business, together with the extensive Modern Premises, Trade Plant, Fittings and Stock-in-trade.

The premises in which the business is carried on is a handsome, modern, well-lighted, heated and ventilated block of buildings, mainly of five storeys and basement, completed in 1920, and constructed to comply with the requirements of the Factory Acts and fitted with four lifts.

The property is partly freehold and partly leasehold, and occupies an important site in Great Hampton Street at the corner of Well Street, and with a good frontage to Barr Street, Hockley, in the heart of the jewellery district, on the main road to Wolverhampton, within half a mile of the centre of the city of Birmingham. Total floor space, 128,000 square feet.

The plant comprises a nearly-new up-to-date equipment of the highest quality for carrying on, on a large scale, the business of Litho, Letterpress and Colour Printing, Cardboard Box Making, the production of Playing Cards, etc., and extensive retail stationery business.

Purchasers will be required to take over the stock-in-trade and work in progress at valuation.

Further particulars may be had of the Receiver and Manager, Sir Arthur F. Whinney, K.B.E. (Messrs. Whinney, Smith & Whinney, chartered accountants, 4B, Frederick's Place, Old Jewry, London, E.C.2); Messrs. Coward, Chance & Co., solicitors, 30, Mincing Lane, London, E.C.; or of Edwards, Son & Bigwood, auctioneers, surveyors and valuers, 158, Edmund Street, Birmingham, with whom arrangements to view may be made.

CALENDARS 1926
DAILY, WEEKLY OR MONTHLY PADS
BUSINESS CALENDARS ON MOUNTS
THE NEATEST AND BEST RANGE OF COMMERCIAL CALENDARS OFFERED TO THE TRADE EXCLUSIVELY
THE DEBECEY WHOLESALE AND MANUFACTURING Co., Ltd., Oldbury, Worcs.

JOSEPH BANCROFT & SONS CO.
ROCKFORD WILMINGTON DELAWARE
Manufacturers of LINEN FINISH
BOOKCLOTHS & BUCKRAMS
Sole Agents Gt. Britain and Ireland:
NICKERSON BROS., 99 & 101 Worship St. London, E.C.2

Established 1821

BLADES · EAST & BLADES LTD

Abchurch Lane
Cannon Street
E.C. 4

Works :
LEONARD STREET :: FINSBURY, E.C. 2

Rotary Photogravure Printers
Double Protective Cheque
Printers, Stationers, &c.

TELEPHONES
Works: Clerkenwell 3636, 3637, 3638.
City Offices: Central 212, 213, 214

ESTIMATES AND SPECIMENS SENT POST FREE ON APPLICATION.

Make Your Goods

known in

Ireland

by

Advertising

in

The Irish Printer

The Journal which has catered for the Trade during the past 20 years

Advertisement Manager
12, TEMPLE LANE, DUBLIN

J. & W. MITCHELL LIMITED

Manufacturers of

GOLD FOIL AND TRANSFER PAPERS
ALUMINIUM PAPERS, LEATHER PAPERS
SURFACE, ENAMELLED AND GLAZED PAPERS
FOR PRINTING, BOX MAKING, WRAPPING, Etc.
VARNISHED AND GUMMED PAPERS
PAPERS IN REELS ⅛-in. to 48-in. wide
EMBOSSING in a large variety of designs.

Chromo and Tin Foil Papers.

Paste Boards and Cards.

Manufacturers of

MOUNTING AND TICKET BOARDS
BRISTOL AND DRAWING BOARDS
IVORY BOARDS AND VISITING CARDS
CORRESPONDENCE AND POSTCARDS
CHROMO AND ENAMELLED BOARDS
CLOTH LINED AND MANILLA BOARDS
GOLD EDGED AND FANCY CARDS

BORDESLEY PAPER WORKS, BIRMINGHAM.

Telegraphic Address: "TINFOIL, BIRMINGHAM."
Telephone Nos. Victoria 505 and 506.

LARGEST MANUFACTURERS OF PRINTERS' LEADS IN THE WORLD.

MACHINE CAST AND PLANED PRINTERS'

LEADS & CLUMPS

CONTRACTORS TO H.M. GOVERNMENT

SPECIAL TERMS TO SHIPPERS & LARGE BUYERS

TAYLOR & WATKINSON

BELGRAVE FOUNDRY
BERKING AVENUE
YORK ROAD

LEEDS

Telephone No.: 24753. Telegrams: "Pica, Leeds." Code: 5th Edition A.B.C.

Please say you saw the Advertisement in The Caxton Magazine.

GUTENBERG · JENSON · ALDUS · GARAMONT · PLANTIN · ELZEVIR · STEVENAGE · BODONI · RICCARDI

THE · CAXTON MAGAZINE

No. 12 Vol. XXVII
DECEMBER - 1925

PRICE
ONE SHILLING

MANN OFFSETS

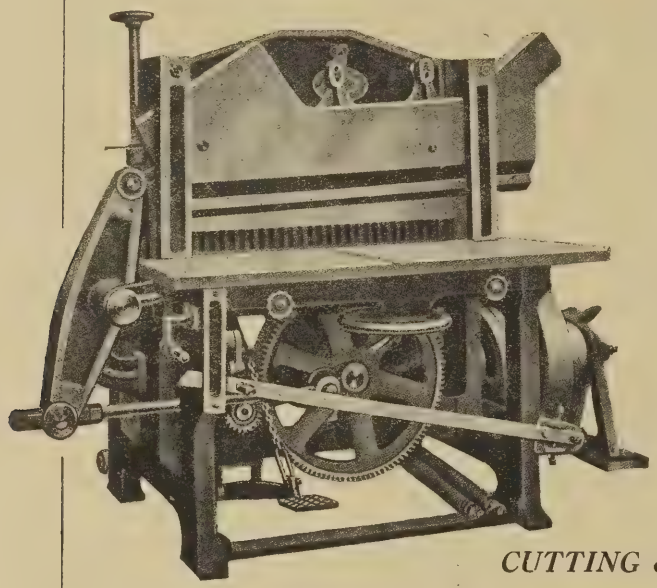
for

Constant Printing Excellence!

George Mann & Company, Limited, The Offset Machinery Specialists,
Henry Street, Gray's Inn Road, London, W.C.1. Works: Hunslet, Leeds.
Telephone: Museum 5740 (3 lines). Cables: Lithoman, London. Telegrams: Lithoman, Holo, London.

CROSLAND'S

Cardboard-Box Making Machinery



GUILLOTINE CUTTING MACHINE

This Machine is built to **Modern Designs** to satisfy present-day requirements.

Ball Bearing and Flywheel. This exclusive feature effects a considerable saving both in power and attention.

The illustration shows our Standard Model made in many widths—

33 to 80 inches.

We can also offer this Guillotine fitted with **Automatic Feeding Attachment.** Very suitable for ticket, cheque book and label work.

CUTTING & CREASING & EMBOSSING PRESS

With Patent Safety Guard.

Made in Four Sizes—

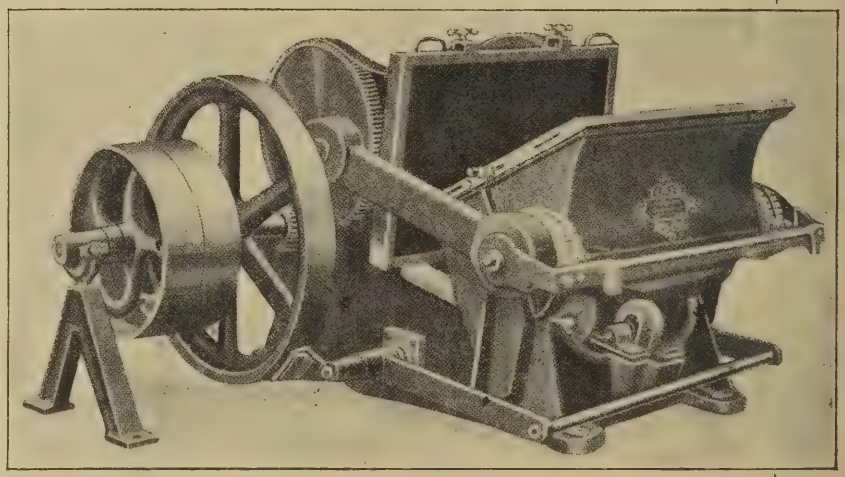
15×24	23×35
22×30	30×40

Inside of Chase.

These machines are very strongly and heavily built; they will cut and crease the whole sheet at one operation.

They can be run at a speed of from 1200 to 1600 impressions per hour, and can be thoroughly recommended.

There are two tables—one for feeding and one for taking off. Not shown in illustration.



BOSTON Power Box WIRE STITCHERS.

Nos. 11, 12 & 15 Machines ready for Delivery. All spare parts and Replacements, and best quality Stitching Wire in Stock.

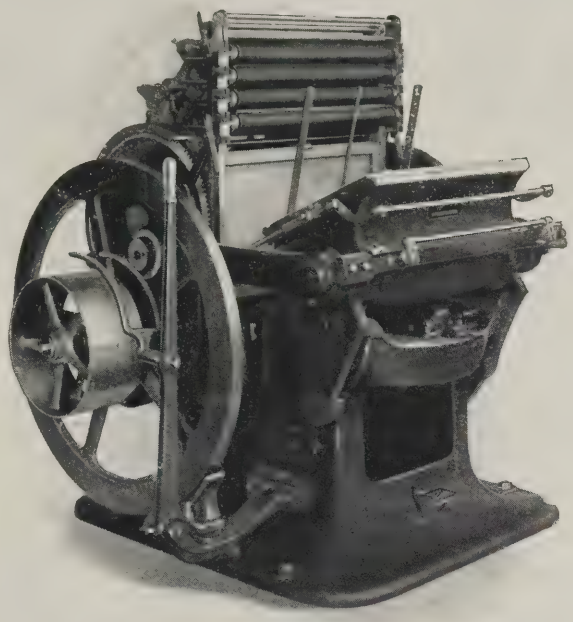
WILLIAM CROSLAND, LTD.

BREDBURY, Near Stockport.

London Office:
35, OLD STREET, E.C.

THE BEST PLATENS IN THE WORLD

READY FOR IMMEDIATE DELIVERY.



The "Laureate" Press

22 × 14 inside chase, double geared, two flywheels, four forme rollers, four distributors. This Press has no equal. It will ink and print at one impression, work impossible on any other platen.

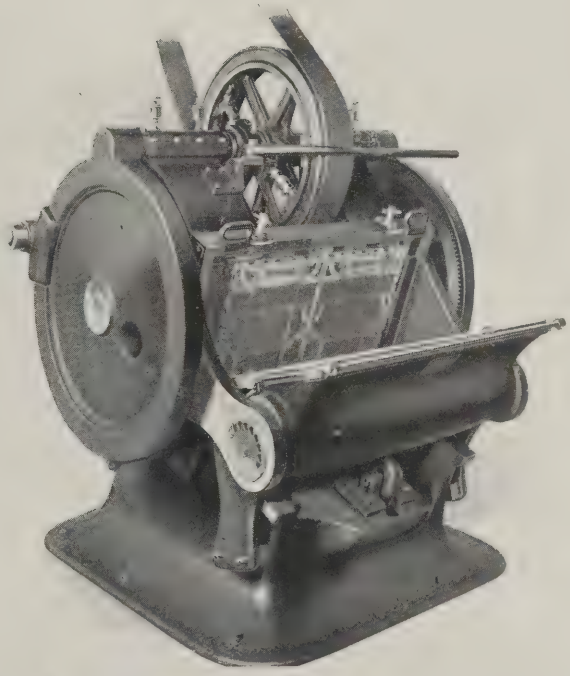
The "Colt" Press

A high-class Press for all kinds of heavy work and light embossing. 14 × 22 inside chase. 1700 impressions per hour. Thousands in use.

The JOHN THOMSON

Cutting and Creasing Presses

Made in two Models—"Crank" Action (20 × 30 and 28 × 41) and "Eccentric" Action (26 × 38 and 28¾ × 39¾) inside chase. The most popular Presses in the Carton Box trade.



We always carry a Large Stock of CHASES, SPARE PARTS &c., ready for immediate dispatch.

Full particulars from the Sole Agents for Europe, India and South Africa:

WALKER BROS. Great New Street,
USHER-WALKER, LTD. LONDON, E.C.4.

'Phone: CENTRAL 5972. Wires: "PRECISENESS, FLEET, LONDON."

HUB ART ROTARY BLACK

PARSONS, FLETCHER & Co. LTD.

GRAVEL LANE, SOUTHWARK, LONDON S.E.1.

Established for over 100 years

MANUFACTURERS OF EVERY KIND OF PRINTING INKS

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

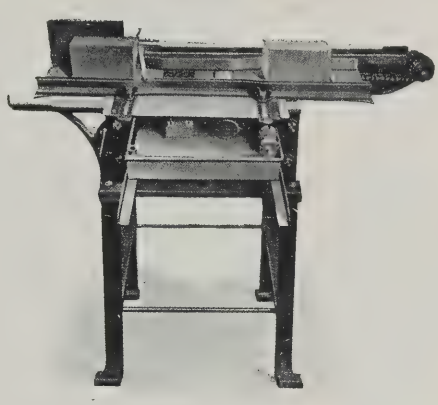
Smyth-Horne, Ltd

DEALERS IN

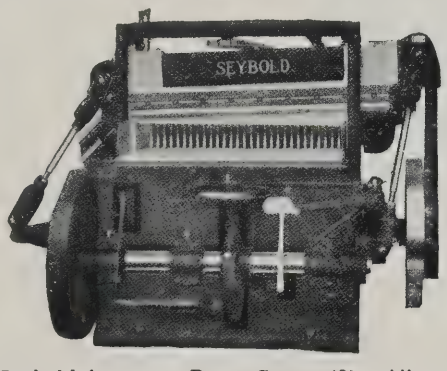
SPECIAL LABOUR-SAVING MACHINES

for the Bookbinding, Printing and Allied Trades.

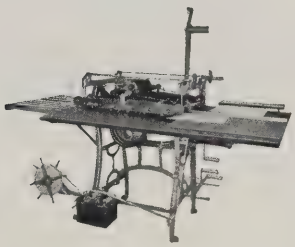
Smyth No. 4 Sewer.
For Sewing Stationery and Letterpress Books. Best all round Sewer on the Market



Book Back Gluer.
Gluing Back of Books, Magazines, Catalogues, etc.



Seybold Automatic Paper Cutter, 40in., 44in., 50in. (Other Special Models 32in. & 38in.)



Brackett Stripping and Binding Machine.

We represent the Sole Sale of:

The Smyth Mfg. Co.'s Book Sewing, Case Making, Casing-in and Trimming Machines.

The Seybold Co.'s "Dayton" Automatic Guillotine and New Three-Knife Book and Magazine Trimming Machines.

The Chambers Bros. Co.'s Quadruple Book Folding Machines and "King" Continuous Feeder.

The Marresford End Paper and Plate Pasting Machine.

The American Assembling Machine Co.'s Juengst Gathering, Auto-Covering and Wireless Binding Machines.

The Brackett Stripping and Binding Machines.

G.R.S. No. 42 Rapid Jobbing Folders,

The Murray Improved Section Bundler.

All our Machines installed everywhere on an open trial basis.

1-3, Baldwin's Place, Gray's Inn Road, London, E.C.1

Telephone: **Holborn 2215.** Telegrams: **"Smythorne, London."**

PRODUCE STEREOS EQUAL TO ELECTROS at ONE-TENTH COST

Light's "Photo-tone" Fine Art Flong

FOR THE SPEEDY PRODUCTION OF GOOD STEREO PLATES IN PARTICULAR,
THE PERFECT REPRODUCTION OF FINE HALF-TONES

Result of Using LIGHT'S "PHOTO-TONE" FLONG— BEST RESULTS IN THE QUICKEST TIME AT MINIMUM COST

As compared with the old Pasted Flong: The Mould can be produced in less than HALF the TIME and BETTER RESULTS are obtainable with LESS LABOUR, NO BEATING and NO MANGLE is used.

As compared with the ordinary Dry Flong: A SAVING OF TIME, TYPE and LABOUR is at once obvious, as NO MANGLE is used and less than HALF the usual amount of PACKING is necessary.

As compared with the Plaster Process: Equally perfect reproductions are obtainable from Type and Half-tones, in a Tenth of the Time and at less than a Fifth of the Cost. A number of Plates can be obtained from each "PHOTO-TONE" Mould, instead of one only, AND all the Plates have a better face.

SHRINKAGE IS ENTIRELY ELIMINATED. Two and Three-Colour work may therefore be done without risk of bad register, and LIGHT'S "PHOTO-TONE" Moulds are always perfectly Flat and Even, therefore no make-ready is necessary.

NICKELLED "PHOTO-TONE" STEREOS ARE EQUAL TO ELECTROS. The Flongs can be stored for an indefinite period and will not deteriorate. Order a Sample Quire with which working instructions will be sent. Use the best quality in substitution of the Plaster Process.

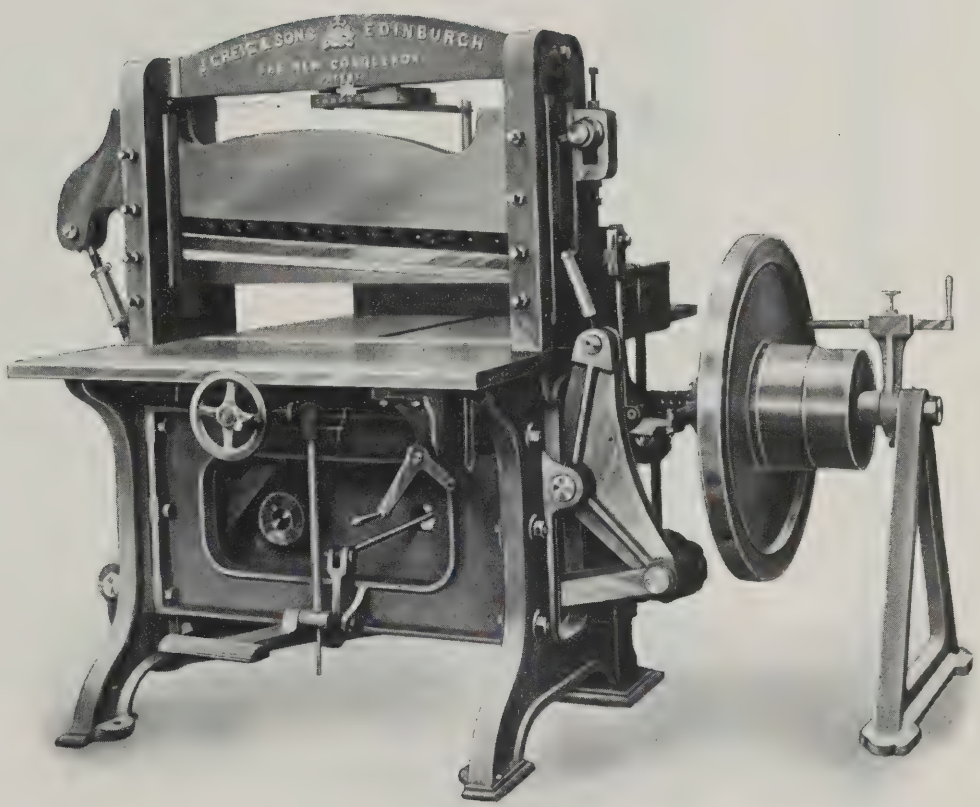
W·J·LIGHT
Company Limited

36-38 WHITEFRIARS STREET
LONDON, E.C.4

Telephone: Central 3839. Telegrams: "Winkolight," Fleet, London

THE NEW

Considered by users
Of Guillotines to be
Noteworthy in
Quality and
Usefulness and
Established in the
Race as
Officially
Realising their highest ideals



THE "NEW CONQUEROR" GUILLOTINE

GUILLOTINE

ESTABLISHED 1810

JOHN GREIG & SONS
Fountain House Works
EDINBURGH

ESTABLISHED 1810

The 100% Tag

–stands wear & tear
–delivers the goods
–brings repeat orders

FISHER CLARK & Co. Ltd.
BOSTON, Eng.

ENVELOPES

TRADE ONLY SUPPLIED

of every Description

Specialities—REAL MANILA (Fortesdura), RAG, CARTRIDGE, AND CLOTH-LINED ENVELOPES, DOCUMENT CASES, FILING COVERS, &c.

Pure Gum only used. Best workmanship on all goods irrespective of Quality and Price.

JAMES HODGSON & SONS

ANGEL PASSAGE, 95-6-7-8 UPPER THAMES ST., LONDON, E.C.4

Telephone: BANK 8195, 8196 Established 1864

BRONZE POWDERS

of exceptional brilliance, fineness and :: :: covering power. :: ::

Manufactured by

MESSRS. BERNH. ULLMANN & CO., FUERTH, BAVARIA (Established 1846), one of the largest makers of Bronze Powders in the world, these Bronzes can be relied upon to give satisfaction in every way.

1lb. will go as far as 1¼lbs. of most other makes.

Please send all enquiries and orders to the Sole Agents for the Printing Trade in Great Britain:

JOHN KIDD & CO., LTD.

11, Wine Office Court, Fleet St., E.C.4.

Midland Branch: **40, Church St., Birmingham.**

T. G. & J. JUBB

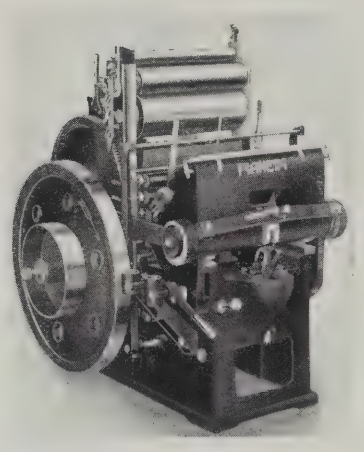
send Hearty Greetings to Old and New Customers :: :: wishing them the Compliments of the Season :: :: ::

T. G. & J. JUBB, Hunslet, LEEDS. *Established* 1859.

1925 MODELS.

"PLANETA" Platen Presses

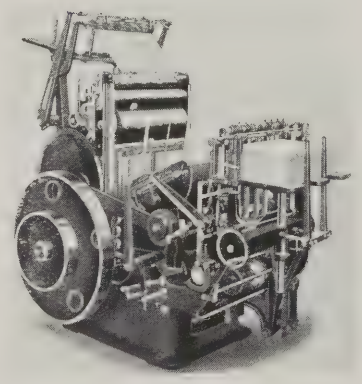
"PLANETA"
FINE ART
PLATEN PRESS.



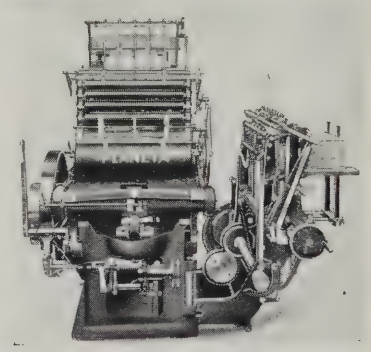
(3 Sizes)
10×15, 14½×19,
16½×22
Inside Chase Measurement.

FRICTION CLUTCH DRIVE

"PLANETA"
AUTOMATIC FINE ART PLATEN PRESS
One Size Only 14½×19
FRICTION CLUTCH DRIVE



FEEDER ATTACHED



FEEDER OPEN

P. Lawrence Printing Machinery Co., Ltd.

4, Henry Street, Gray's Inn Road, LONDON, W.C.1.

Telegraphic Address: "LIQUEFY, HOLB, LONDON." Telephone: MUSEUM 5743.

Expression

of a satisfied printer

"IN course of conversation with Mr. ——— he told me they had just completed a run of 350,000 from our electros of the small cigarette cards printed on a large sheet. The plates have been perfectly satisfactory and are now in good condition."

The above electros were produced by the Albert Galvano process, and that they were in good condition after this long run is a testimonial to their wearing quality. Moreover, the Albert Galvano process is a safe process for all register work, because any colour which might be damaged during the run, can be replaced by another A.G. electro without the slightest detriment to the whole printing. The process guarantees that the new plate will retain the full colour values of the original from which it was moulded, and will register perfectly with the existing electros.

Keep your ORIGINALS for moulding, use Albert Galvanos for PRINTING

The

NICKELOID ELECTROTYPE Co., Ltd.,

10, NEW STREET HILL, LONDON, E.C. 4.

S & P S & P

BRITISH patriotism won the War, but an army of 1¼ million unemployed now suggests that "the Peace" calls for further patriotism.

There are enough genuinely British Printing Ink Makers, with ample Plant to supply the whole of the PRINTING TRADE thoughout the EMPIRE.

WHY buy imported INKS to the detriment of BRITISH LABOUR?

Quality is right—Price is fair.

Service is efficient.

SLATER & PALMER

The old established BRITISH FIRM, with continuity of personal control, are making at their extensive Works:

MARSHGATE MILLS, STRATFORD, Essex.

The highest grade of

PRINTING INKS

Dry Blacks and Colours and Varnishes.

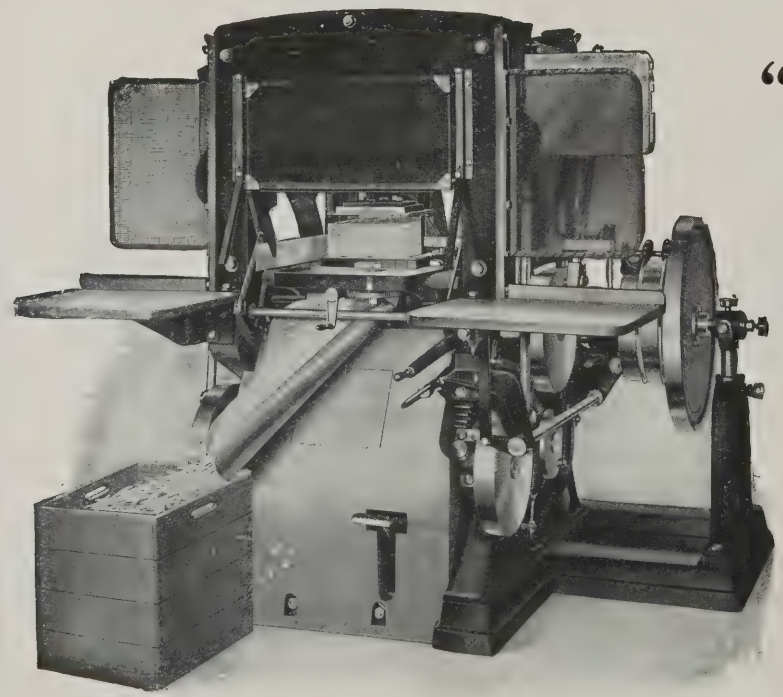
INKS Adapted for all Processes and all MACHINES

4, Wine Office Court, FLEET STREET, LONDON, E.C.4.

'Phone: CENTRAL 211. *Telegrams: "PALMINK, FLEET, LONDON."*

S & P S & P

HENRY BOYCE & CO. 2, SANDLAND STREET LONDON, W.C.1



THE "KRAUSE" 3-KNIFE TRIMMER

is in use by many Leading Firms and gives complete satisfaction. It has important advantages over other Trimmers.

MODERATE PRICE. QUICK DELIVERY.

Full particulars on application.

TELEPHONE HOLBORN
6688 : : (TWO LINES)

TELEGRAMS BINDABUK
SMITH : : : LONDON

Anything
and Everything in Wholesale Binding

G. & J. KITCAT, LTD.
Offices:
50 HATTON GARDEN
LONDON, E.C.1

Kitcat
the
Bookbinder

Works:
HATTON GARDEN
& HATTON YARD
LONDON, E.C.1

"S.M." PASTE

is a Unique Preparation

for Lithographers which causes colours to dry rapidly into the paper without leaving a glazed surface.

S.M. *enables the next colour to be printed without any treatment or "dusting" of the sheets, as is usually necessary.*

S.M. *enables Bronzing to be done after printing several colours, because it leaves the sheets quite free from "tackiness."*

S.M. *effectually carries the Ink into the paper, so that "set-off" troubles are entirely avoided.*

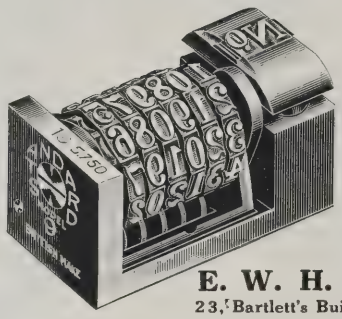
Price: 2s. 6d. per lb.

SHUCK, MACLEAN & CO.
Printing Ink Manufacturers *Ltd.*
3 *to* 7 Gunpowder Alley, Shoe Lane
LONDON, E.C.4

Phone: Holborn 5344 Telegrams: Shumac, London

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

"STANDARD" TYPE-HIGH MACHINES.



5 Wheels - 67/6
6 „ - 77/6

The House for NUMBERING MACHINES.

Phone: Holborn 5016.

E. W. H. STANLEIGH,
23, Bartlett's Buildings, LONDON, E.C.4

Start with a CLEAN SHEET
BY USING
JOHNSTONE & CUMBERS Ltd.
IMPERIAL INKS
INTENSITY :: :: COVERING POWER CLEAN WORKING

Established 1863. *London, Stratford, Manchester.*
Head Office: 38, FARRINGDON ST., E.C.4.
'Phone: City 5047. *'Grams: "Cumberemus, London."*

Tel. Address: "Tickets, Ashton-under-Lyne." Established
Tel. **320**, Ashton-under-Lyne. **1835**

ALFRED WILLIAMSON
North Mill Ticket Works, Ashton-under-Lyne.

TICKETS OR LABELS
IN ROLLS, BOOKS, PACKETS, or RAILWAY PATTERN,

for Tramways, Motor Buses, Theatres, Hippodromes, Cinemas, Baths, Lavatories, Chairs, Gas Works, Free Libraries, Ferries, Bridges, Boating Lakes, Bowling Greens, Golf Courses, Tennis Courts, etc.

NOTCHED TICKETS
for EASY TEARING supplied to order.

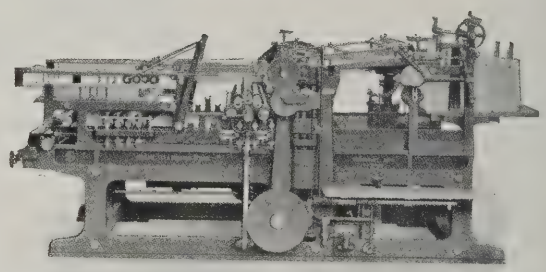
A LIBERAL DISCOUNT to the Trade.

Any kind of Tickets supplied for issue by hand or Automatic Machines. Write for particulars or send sample for prices.

Ticket Issuing Cases, Dating Presses, Ticket Punches, Ticket Nippers, Counters, Tram and Bus Ticket Holders, etc.

YOU NEED
THE FAST
"Auto-Phœnix"
TWO-REVOLUTION MACHINE

With Feeder (or without)
(Speed 1,700 to 3,000 p.h.)



Sizes : Demy to Quad Royal.

for **HIGHEST PRODUCTION**
The Machine with SUPERIOR INKING
Dead Register *Perfect Impression*

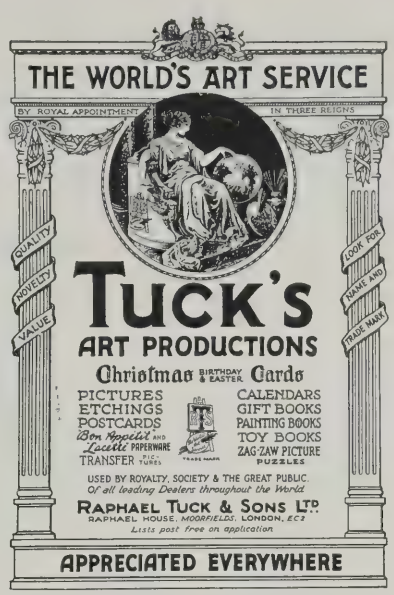
ALSO THE
FAMOUS "PHŒNIX"
ART PLATENS
STOP CYLINDERS &
CYLINDER PROOF PRESSES

Write for full particulars and appointments to view to the British Agents:

JOHN & WM.
BURT & SONS
Limited

3, ROSEBERY AVENUE, LONDON, E.C.1

Telephone: CLERKENWELL 6029.



H. W. McKenzie, 114, HOLBORN, LONDON E.C.1

VALUER to the PRINTING and ALLIED TRADES.

SWAINS' BLOCKS

Realisation of the value of illustrations in all forms of Advertising is confirmed by the use of

THE BEST DESIGNS
THE BLOCKS

HALF-TONE : LINE
WOOD-ENGRAVINGS
ELECTROS : STEREOS

all of which are obtainable from

JOHN SWAIN & SON LTD
89-92 SHOE LANE, LONDON, E.C.4

Also Specialising in
Swaingravure & Offset-Litho

Telephone - 6633 Holborn (4 lines)
Telegrams - "Isochromatic, London"
Works - BARNET
GLASGOW - 332 Argyle Street
MANCHESTER 10 New Brown Street
BRISTOL - - 43 Broad Street
PARIS - - - 34 Bd des Italiens

THE LATEST OF "WETTER" MODELS

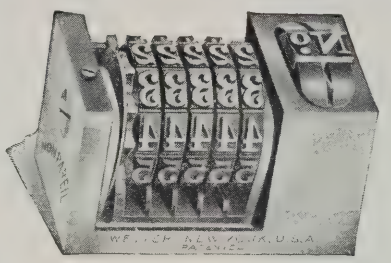
The Nonpareil

TYPE - HIGH NUMBERING MACHINE

A STURDY MACHINE FOR ACCURATE WORK

Made in Two Sizes only, for Forward or Backward Numbering

FIVE WHEEL
£2 - 7 - 6
NETT



No. 12356
FACSIMILE IMPRESSION

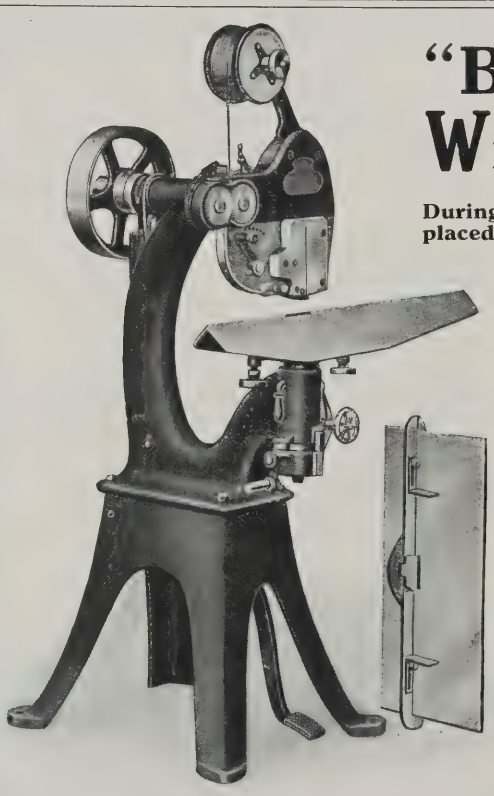
SIX WHEEL
£2 - 19 - 6
NETT

This model is made of steel throughout; the steel used in the different parts is selected for the purpose intended, and the finished machine is the best possible to produce. The Skipping Wheels and other wheels used in this machine are the same as used in the other Wetter models, and are interchangeable. The No. Slide is removable enabling a letter slide or other character to be inserted, and these machines also have Depressible Ciphers.

8 Fulwood Place,
High Holborn,

C. W.
SHORTT & Co
LIMITED

LONDON, W.C.1
'Phone: Chancery 8446.



"BRITISH MORRISON" Wire Stitching Machines.

During a period of five months one of our customers placed orders with us for

22

of our "BRITISH MORRISON" Wire Stitching Machines.

This speaks for the soundness of the "BRITISH MORRISON" machine.

Write, call, 'phone or wire for full particulars and prices :

Manufactured throughout by :

The J. L. MORRISON Co. Ltd.

HEAD OFFICE and WORKS :

BREDBURY, near Stockport.

Telephone :
613 Stockport (3 lines)

Telegrams :
"MACNAB, WOODLEY."

'Phone: Central 5972. *Telegraphic and Cable Address: "Usher Company, London."*

USHER & CO.

(USHER-WALKER, LTD.),

MAKERS OF THE

Finest Printing Inks & Roller Composition

CONTRACTORS TO THE HOME AND VARIOUS COLONIAL AND FOREIGN GOVERNMENTS.

OUR INKS

are made for every conceivable printing process, from Poster and News to Litho, Offset, Multi-Colour, Photogravure, Collotype, Die Stamping, &c., &c. We can make these to suit YOUR special climatic or other special conditions.

OUR ROLLER COMPOSITION

is so widely and favourably known, both at home and abroad, as to need no commendation. It is used in printing newspapers with mammoth circulations, necessitating long runs at the highest speed, and in producing the best illustrated work. **Nine out of ten London newspapers, and many provincial, are printed with our rollers.**

Our Factories are equipped with the latest plant; our raw materials are carefully and scientifically selected and tested, with the result that we can offer

SUPREME QUALITY AT COMPETITIVE PRICES.

Prompt and Courteous Attention—Always.

Your Enquiries are solicited. These should be sent to our Head Offices:

Great New Street, London, E.C.4.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

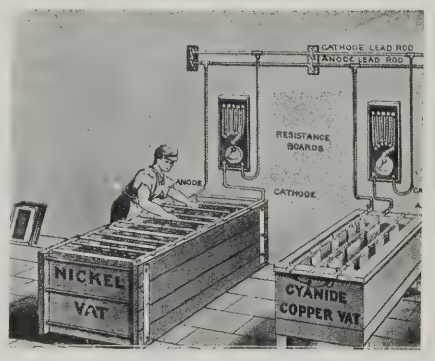
AUSTRALIA THINKS THE SAME

We have Factories in Adelaide, Fremantle, Melbourne and Sydney. All their outside requirements are purchased by us. Taking the last six months as a test, we find that 94% of what we sent them was British. Our new Home Flat Paper Sample Book, which is 95% British, therefore just beats them, but only just. We think it is a splendid testimonial for British Goods.

Have ***you*** *seen that Sample Book? If not, write for a copy.*

British Goods are GOOD

SPICERS LIMITED, 19 NEW BRIDGE STREET, E.C.



LENGTHEN THE LIFE OF YOUR STEREOS——By NICKEL FACING

The Life of an ordinary Stereo is 20,000 runs.
The Life of a Nickel Faced Stereo is 10 times greater.

COMPLETE EQUIPMENT *for* NICKEL FACING STEREOS.

SEND FOR PARTICULARS

W. CANNING & Co. LTD.

Gt. Hampton Street, Birmingham. 77 St. John Street, London, E.C.1

WILLIAMS LEA & CO

LIMITED,
FORMERLY WERTHEIMER, LEA & CO.

Directors:
J. H. WILLIAMS
C. W. IVESON
J. GRAHAM WILLIAMS

Printers to the Trade

In RUSSIAN, POLISH, SPANISH, and other Foreign Languages, including HEBREW & GREEK.

LARGE FOUNTS OF MODERN AND DISPLAY FOREIGN TYPES.

Kindly refer to this Advt. when writing.

Clifton House, Worship St., LONDON, E.C.2.

Telephone—London Wall 3121 (3 *lines*).

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

Take advantage of

MILLINGTON'S

Express Envelope Service

Deliveries by return from stock to you, or under your own label direct to your customer, Carriage Paid, —— Packing Free, 5 per cent, one month. ——

SALES OFFICES:

32, BUDGE ROW, LONDON, E.C.4.

BIRMINGHAM	MANCHESTER	LEEDS	GLASGOW
53, Barwick St.	31, New Cannon St.	48, Wellington St.	65, Jamaica St.

Millington & Sons, Ltd., THE "QUALITY" ENVELOPE MAKERS

Crown Works, - - - TOTTENHAM, LONDON, N.15

INKS *of* NOTE

BY

BLACKWELL & Co. LTD.

"VULCAN" (YELLOW TONE) "PARAGON" (MEDIUM BLUE-TONE) "LUSTRE" (DEEP BLUE-TONE)

REDS

ALL FAST TO LIGHT

In LETTERPRESS, LITHO. OR OFFSET.

Write for samples to:

7, DYERS BUILDINGS, HOLBORN, E.C.

TELEGRAMS: "WELLBLACK, SMITH, LONDON." TELEPHONE: CENTRAL 4968.

Shuck, Maclean & Co., Ltd.

3-7 Gunpowder Alley
LONDON · E · C · 4

For
Trichromatic
Inks

WE SPECIALIZE IN :

Gusset Bags **Catalogue Bags**
Cloth-Lined Bags **Fastener Bags**
Tuck-in Bags - *and*
Large Die Stamping

MANCHESTER ENVELOPE Co.

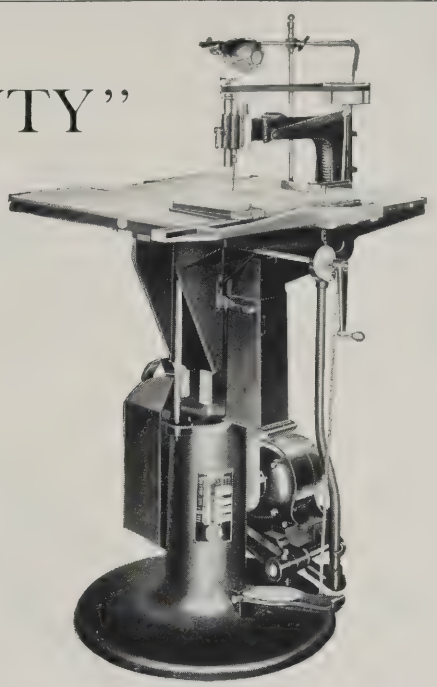
Envelope Makers and Large Die Stampers,

Meco Works, Buxton Street, London Road, MANCHESTER.

Wire: "Manenco, Manchester." 'Phone: Central 4589.

THE

MILLER "HEAVY-DUTY" SAW-TRIMMER



THE MILLER "HEAVY-DUTY," as its name indicates, is a massive, heavily-constructed machine, designed to handle the largest size stereotypes, electrotypes, engravings, poster forms, and other work of a nature requiring liberal table space and extraordinary gauging capacity.

SPECIFICATIONS.—Router and Jig-Saw Attachment, width capacity 13½". (Jig-saws, routes, mortises, broaches, planes type-high and performs other operations to centre of work 27" in width.) Speed of router and drill, 14,000 r.p.m.; speed of jig-saw, 1,350 strokes per minute. Speed of saw arbor, 3,600 r.p.m.; tables overall, 28½" × 28½"; sawing capacity 36"; end gauge (width) capacity 134 picas; end gauge capacity with extension attachment 234 picas; work-holding vice capacity 15".

Sold by

The Lanston Monotype Corporation, Limited

43 & 44, Fetter Lane, London, E.C.4

Hallett Metals Always Leave Laboratory Exactly True To Standard.

ESTABLISHED 1806.

Metals

Printing

HALLETT & SON

202, Rotherhithe Street, S.E. 16

Telegrams: "Antetype, Rothlow, London."
Telephone: HOP 1851.

INDIA RUBBER STAMP MAKING

COMPLETE OUTFITS SUPPLIED WITH FULL INSTRUCTIONS

MACHINES FOR CURING BY DRY-HEAT OR STEAM

ALL ACCESSORIES IN STOCK

Write for Full Particulars and Catalogue.

F. R. VAN HOUTEN MANUFACTURING CO.,

INDIA RUBBER STAMP MAKERS SINCE 1886

33a, FORE STREET, LONDON, E.C.2.

ARE CAST TO LAST

—and they are at least equal to the best you ever had, for elasticity, smoothness and inking power, because they are made of specially selected materials and by every up-to-date method. Besides, Kidd's give the promptest attention to every order.

Rollers for re-casting should be sent to the works, 419, Old Ford Road, London, E.3, packed in boxes suitable for their return. Don't trouble to strip them.

JOHN KIDD & CO. LTD.

11, Wine Office Court, Fleet Street, London, E.C.4.

Established 1832

Berry & Roberts

LIMITED

Bookbinders' Supplies

Bookbinders' Materials and Tools of every description.

Cloths, Leathers, Imitation Leathers, Fabrics, Loose Leaf Canvas, Threads for Hand or Machine Sewing, Webbing, Tapes, Headbands, Glue, Gold Leaf, Blocking Files, Marbling Colours, all Sundries.

Bookbinders' Papers of all kinds, Leather Papers, Marble Papers, Bookend Papers, Fancy Lining Papers, etc.

Bookbinders' Boards in all qualities. Strawboards, Millboards, Woodpulp and Leatherboards.

Bookbinders' Presses and Tools, Brass Type, Rolls, Fillets, etc.

Send for Price Lists.

BERRY & ROBERTS
Limited
21, St. Bride Street, E.C.4.
53, Gt. Queen Street, W.C.
Works:
12, Baches St., N.
LONDON.

Tell us as much as you wish or as little as is necessary to the work we print for you —in absolute confidence.

Four walls without ears—Miehles, linotypes, platens, "Two Colour Offsets," photo plant, and competent men are ready to further our mutual interests.

LET US HELP WITH ANY OF YOUR PRINT
Letterpress or Lithographic

OFFSET SPECIALISTS
FOSH AND CROSS, LTD.
PRINTERS TO THE TRADE
88/92, MANSELL STREET
ALDGATE, LONDON, E.1
Telephone: — — ROYAL 945 (3 lines)
Telegrams: — — PRINTRADE LONDON
Awarded Gold Medal at Printers Exhibition this year.

DYER LTD

DIE SINKERS, ENGRAVERS
ARTISTS & DESIGNERS
TO THE PRINTING
& ALLIED TRADES

EMBOSSING DIES
FOR ALL PURPOSES

8-11 KING ST SNOW HILL
HOLBORN LONDON E.C.1

TELEPHONE
CITY 3250

Bronze Powders

GOLD, ALUMINIUM AND COLOURS

Manufactured by

SEGITZ & NEIDHARDT,
FUERTH :: BAVARIA.

Sole Importers for the United Kingdom

Pronk, Davis & Rusby
LTD.

Head Office :
119-120, London Wall, LONDON, E.C.2

Representatives in Scotland—
Harvey Wilson & Co., Ltd., 55, Bath Street, Glasgow, also Sub-Agencies in other important Centres.

Peerless Black

PEERLESS BLACK is invaluable in the manufacture of the best half-tone inks for fast-running presses. It contributes that easy flowing quality essential to high-speed work.

Ink made with PEERLESS BLACK will not check or clog the press fountain and distributes evenly on the rollers.

Sole Selling Agents

Binney & Smith Co.

6 & 7, STONECUTTER STREET, LONDON, E.C.4.

Telephone Nos.: CENTRAL 8323 and 8324.
Telegraphic Address: "NOIRCEUR, LONDON."

Telephone: CLERKENWELL 2126

Spare Parts, Glue, Tape, Wire, Staples, & Thread always kept in stock

Telegrams: "PAPYRUS, FINSQUARE."

SEE THAT YOU GET

Original "BREHMER" Machines

FOR WORK OF ALL CLASSES, AND FOR SERVICE

Original "Brehmer" No. 37 Thread Sewing Machine.

Suitable for stitching exercise books, pamphlets, catalogues, etc., with thread or cord up to ¼in.

Fitted with cording and looping attachment.

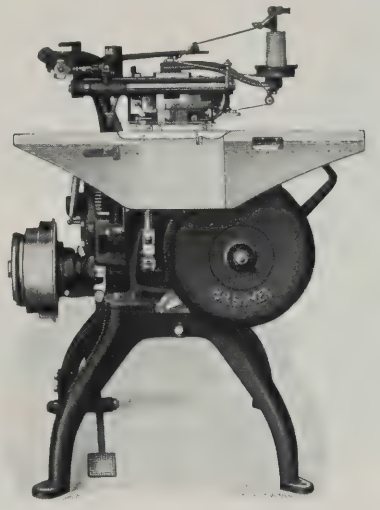
Output on Cord:—

35 stitches per minute.

Output on Thread:—

45 stitches per minute.

DELIVERY FROM STOCK.



Supplied with either 1, 2, 3, or 4 sizes of stitches of 2, 3, 4, and 5 inches in length.

To produce loops for hanging-up purposes without any alteration whatever, and if required can be arranged for looping calendars with thick cord.

Provided with a saddle for stitching pamphlets through the fold.

ALSO

WIRE STITCHING MACHINES for all purposes.

PAPER FOLDING MACHINES,

END-SHEET PASTING MACHINES,

THREAD BOOK SEWING MACHINES, Etc.

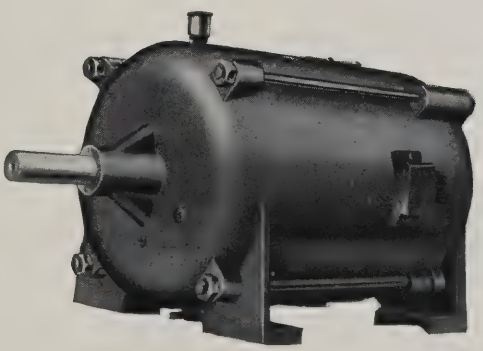
For further particulars, apply to :—

AUG. BREHMER'S (BRITISH) SUCCESSOR LTD., 12, City Road, London, E.C.1

Official Agents for Gebrüder Brehmer of Leipzig, the Sole Manufacturers of the original "BREHMER" Machines.

BRITISH NECO MADE

GEARED MOTORS.



THE NECO Geared Motor has now been redesigned with all gears enclosed in the motor body, and running in oil. A very wide range of speeds, covering all possible requirements, is available. Since the low speed shaft is concentric with the armature, the machine is exceedingly compact and "clean" in appearance.

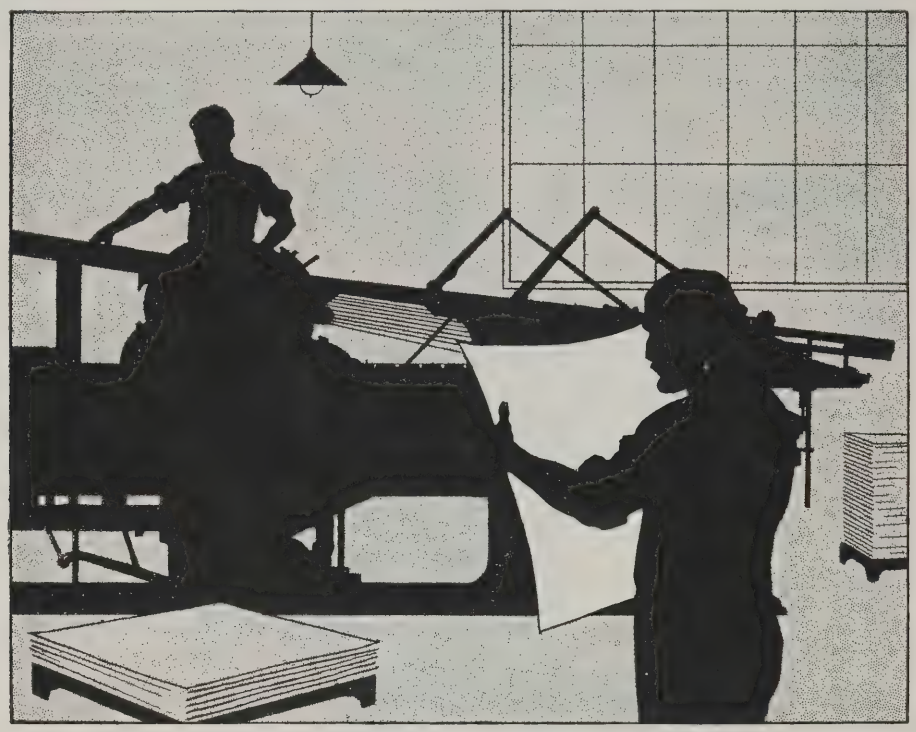
The NECO Geared Motor is the neatest, easiest, and cheapest means of driving slow running machines of any kind.

¼, ½ and ¾ h.p. D.C. or A.C.

Price £12 12 0

NORMAND ELECTRICAL CO., LTD., Macaulay Road, Clapham, LONDON, S.W.4.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.



Better Inks - Better Printing

ONE of the chief essentials of Better Printing is Better Inks. The best machines and the most skilled minders are helpless if supplied with inks of an inferior quality. Therefore equip your machine room with L & B Products.

L & B Inks are known for their easy working, excellence of colour and unvarying high quality.

Over a century's experience is gladly placed at your disposal for the solution of the many individual Ink problems that are constantly arising in every machine room.

LETTERPRESS	TRICHROME	TIN-PRINTING
LITHO	PHOTOGRAVURE	BOOKBINDING
LITHO OFFSET	COPPER-PLATE	ETC., ETC.

Specimen Sheets or Sample Tins willingly sent on request.

LORILLEUX & BOLTON LTD.

31-34, CURSITOR ST., CHANCERY LANE, LONDON, E.C.4

Telephone · HOLBORN 1417, 6840 & 6841 Factory: STRATFORD, E.15

PRINTING INKS FOR ALL PROCESSES

Telephones
Regent **7404** (10 lines)

REGISTERED
TRADE MARK

Telegrams:
"Jordan, Westcent. London."

LONDON STOCKS
of every variety of

Paper, Boards, and Stationery

Whatever you require we can supply promptly at COMPETITIVE PRICES.

PERSONAL SERVICE always

Give us your Enquiries.

STOCKS also at *BRANCHES:*
LEEDS
41, St. Paul's Street
MANCHESTER
41, Cannon Street
NEWCASTLE
50, Cloth Market
GLASGOW
22, King Street, City

CHAS. MORGAN & Co. Limited,
Cannon House, 182, 183, 184, HIGH HOLBORN, W.C.1.

REGLET, etc.

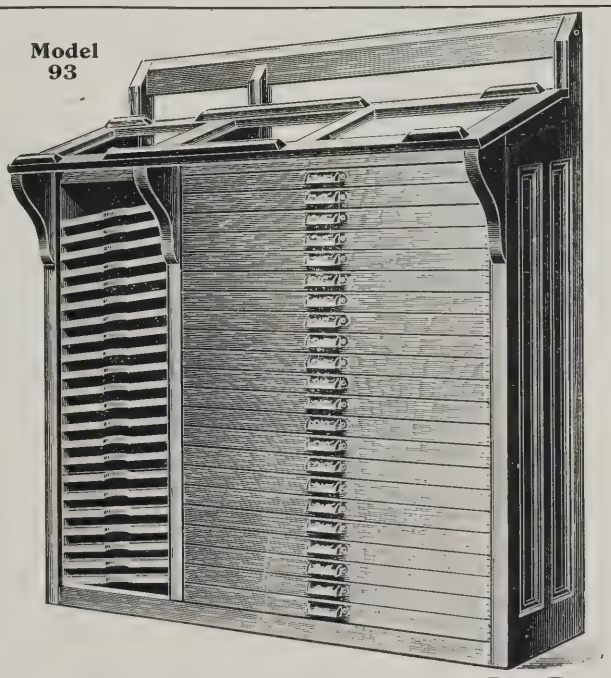
WOOD-LETTER

POSTER-BLOCKS

BORDERS and **RULES** of every description

CHASES DIE-SQUARE STEEL

Model 93



CABINETS

FRAMES

RACKS for every requirement

CASES

MOUNTING BOARDS

IMPOSING SURFACES

Telegrams:
Postatype, Smith, London.
2 words)

JOYCE & CO.

(Proprietor—E. A. JOYCE)

16 & 17, Clerkenwell Close, E.C.1.

Telephone:
Clerkenwell 9526 (3 lines)

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

ROBERT H. RUDDOCK,

PRINTERS' AUCTIONEER AND VALUER,
NEWSPAPER VALUER AND ASSESSOR,

Begs to draw the special attention of Master Printers and Newspaper Proprietors throughout the United Kingdom to the necessity of having a re-valuation taken of their Plant and Machinery for Fire Insurance and other purposes.

Valuations executed during the last three years

Average over £7,000,000 per annum.

Including the plants of the following important firms:

Amalgamated Press, Ltd.
Blades, East and Blades.
Cambridge University Press.
Cassell & Co., Ltd.
Clay, R. & Sons, Ltd.
Cornwall, G., & Sons.
Cornwell Press, Ltd.
Dent, J. M., & Sons, Ltd.
De La Rue & Co., Ltd.
Dobson, Molle & Co., Ltd.
Forman, T., & Sons.
Glasgow Evening News
Glasgow Record & Mail
Goodall, Chas., & Co., Ltd.
Griffith, W. P., & Sons, Ltd.
H.M.S.O. Press, Harrow.
Hazell, Watson & Viney, Ltd
Hulton, E., & Co., Ltd.
Irish Times.
Jones, Percival, Ltd.
Keliher, J. J., & Co., Ltd.
MacLehose, R., & Co., Ltd.
Menpes Printing and Publishing Co., Ltd.
Mendip Press, Ltd.
News of the World.
Newnes, Geo., Ltd.
Pictorial Newspapers (1910), Ltd.
Pitman, Sir Isaac, & Sons.
Robinson, E. S. & A., Ltd.
Raithby, Lawrence & Co., Ltd.
Spottiswoode, Ballantyne & Co.
Sun Engraving Co., Ltd.
Times Ptg. & Pub. Co., Ltd
Toulmin, G., & Sons, Ltd.
Unwin Bros., Ltd.
Victoria House Printing Co Ltd.
Waterston, G., & Sons, Ltd
Western Mail, Ltd.
Whitefriars Press, Ltd.
Yorkshire Evening News.

Fees Quoted and Specimen Inventory Submitted upon Application to:

ROBERT H. RUDDOCK, 71, Fleet Street, London, E.C.4.

Telephone: CENTRAL 8740 & 8741 (2 lines).

ESTABLISHED 1830.

QUALITY and SERVICE

This necessary and ideal combination is obtained by those printers who use

PURE - UNIFORM - EXACT

PRINTING METALS

QUALITY. These metals are of the highest purity, uniformity and correctness of composition, and comply with the exacting requirements of the modern Printer in every respect.

SERVICE. Immediate delivery of all standard grades. Assaying of samples and advice given on all matters pertaining to printing metals. Issue of regular price lists.

CAPPER PASS & SON LTD.

BEDMINSTER. BRISTOL.

Telephone 3475. *Telegrams: "Pass Bristol."*

Why not use

HORSELL'S INKS

Better Quality Inks are not made

TRADE MARK

FRANK HORSELL & CO. LTD.

Victoria Road, Leeds (S)

READY LINED BOARDS

with plain, fancy colour, grained or embossed papers

"FORDIK" READY LINED BOARDS (a few of which we illustrate) are made by our new process. They can be used for Cutter Crush Work, Show Cards, Window Tickets, ¼ Binding, Whole Bound Flush Books, Decorative Boards for Window Displays.

ASK US FOR SAMPLES.

SHOWCARD MOUNTING FOR THE TRADE

We are equipped to handle for the trade:—
SHOWCARD MOUNTING
of all descriptions and character.

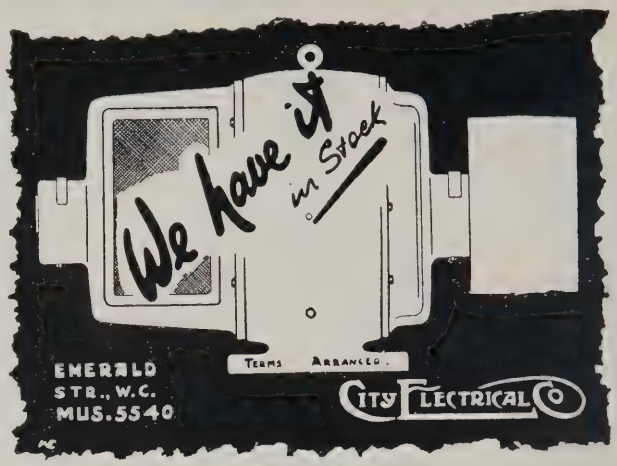
FORDHAM & CO., LTD.
VICTORIA RD., WALTHAMSTOW, E.17.
'Phone: Walthamstow 244 (2 lines). *Station:* Wood St., L.N.E.R.

DIAMOND
BRITISH SCREENS

ENGRAVED SCREENS
FOR ALL PROCESSES.

Send for Price List.

F. E. BROWN & CO., LTD.
Guthlaxton Street :: LEICESTER.



Post Cards
Box Tops
Labels
Calendars
Showcards
Bromides
&c.

—GELATINING—

SEND SAMPLE
(in Duplicate)
for TREATMENT
and ESTIMATE

J. W. FERGUSON
& Co. GELATINING WORKS,
NORTH STREET, YORK

WINDEBANK & Co. LTD.

Head Office and Works:

Premier Works, Lancaster Street, BIRMINGHAM.

Telegrams: "Windebank, Birmingham." *Telephones: Central 5295-6.*

BRISTOL WAREHOUSE:

To cope with increasing business we have removed into larger premises situate at

25, NELSON STREET
and TOWER LANE.

Telegrams: "Envelopes, Bristol." *Telephone: Bristol 6164.*

Sheffield Representative:

Mr. S. A. Neale, 39, Peveril Road, Endcliffe, Sheffield.

for

PAPER AND ENVELOPES

H. J. Billinge & Co. Ltd.

Greta Pencil Works, KESWICK, Cumberland

Carded Pencils and Penholders a Speciality.

Manufacturers of LEAD PENCILS, PENHOLDERS and . . . BALL PROGRAMME PENCILS.

Samples free on application.

THE
Glasgow Numerical Ticket
and
Check Book Printing Co. Ltd.

GOLD BLOCKER

CLOTH, CARD, CUTTER CRUSH, and EMBOSSING

Keenest Prices—Quick Service—Best Work

'Phone: North 3450. **JAMES E. HILL, 148, Tufnell Park Road, N.7**

Silver Linen
Type Writing Paper

THOMAS TAIT & SONS, LTD INVERURIE, SCOTLAND.

Wholesale Trade only supplied.

WE TAKE IN HAND ALL CLASSES OF NUMBERED WORK

OUR LINE still INCREASING
Watch it in your own interest.
PAMVER Mach. Mfg. Co.
98, Ch. Ninove, BRUSSELS.
Only Belgian-made machinery

Make Your Goods

known in

Ireland

by

Advertising

in

The Irish Printer

The Journal which has catered for the Trade during the past 20 years

Advertisement Manager

12, TEMPLE LANE, DUBLIN

LAKOSET

3/- per lb.

The recognised ink medium for Litho, Offset and Letterpress.

BEWARE of imitations.

Manufactured and sold exclusively by:

B. WINSTONE & SONS, LIMITED

100-101, SHOE LANE, E.C.4.

PROMPT and PERSONAL SERVICE

for

SPECIALLY MADE

ENVELOPES

Our Envelope Department specialises in the best classes of Envelopes such as are used by BANKERS, INSURANCE COMPANIES, FINANCIAL HOUSES, ETC., ETC,

We hold large stocks of

UNTEARABLE MANILLAS,
STRONG CARTRIDGES,
CLOTH LINED PAPERS,

that can very quickly be manufactured into Envelopes. Nothing but pure GUM ARABIC is used on the Sealing Flaps.

WE DEAL ONLY WITH THE TRADE

SMITH & YOUNG

4, Maiden Lane, Queen Street
LONDON, E.C.4.

AND 28, NORWICH UNION CHAMBERS, BIRMINGHAM.

Better Matrices

A large proportion of composing machine stoppages are occasioned by defective matrices.

By using Intertype matrices, the best obtainable, you can get a better face and will not be bothered with faults of distribution, hair lines, broken characters, etc.

Intertype matrices can be used on all makes of line casting machines in common use. They are of superior construction and design, ensuring faithful reproduction of characters, perfect alignment, clear, sharp outlines, and even impression. They have wider combination teeth than the old type of matrice, a feature which ensures correct distribution and lengthens the life of the matrice.

The Intertype Library contains all the most popular faces for newspaper, book, and general jobbing work.

Send for a Catalogue

INTERTYPE
LIMITED
BRITANNIA STREET,
LONDON - - W.C.1.

Set in Intertype Cheltonian Series. Border Slide No. 268.

Please say you saw the Advertisement in THE CAXTON MAGAZINE.

IN PREPARATION

VERONA BOLD

companion series to Verona and Verona Italic

Stephenson, Blake & Co. Ltd.

LETTER FOUNDERS

Designers & Manufacturers of Composing Room Equipment

SHEFFIELD AND LONDON

Printed by PERCIVAL JONES LIMITED, at 148-149, Great Charles Street, Birmingham, and Published by the Proprietors, F. W. BRIDGES, LIMITED, of Avenue Chambers, Southampton Row, London, W.C. Agents for the Australian Colonies Messrs. GORDON & GOTCH, Melbourne, Sydney, Brisbane and Perth; in New Zealand, at Wellington, Christchurch and Auckland and in Tasmania, at Hobart and Launceston. Agents for Canada: Messrs. HALDON & CO., Toronto

UNIVERSITY OF ILLINOIS-URBANA
3 0112 120365751